

No. 2587.

SATURDAY, MAY 26, 1877.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SPELLING REFORM.—A CONFERENCE OF EDUCATIONISTS, Philologists, and others, WILL BE HELD at the ROOMS of the SOCIETY of ARTS, in support of the application of the London and 100 other School Boards for the APPOINTMENT of a ROYAL COMMISSION to inquire as to the feasibility of SIMPLIFYING ENGLISH SPELLING. Admission free. On TUESDAY, 29th May, a CONFERENCE at 3 p.m. Chair to be taken by Rev. A. H. SAYOE, Professor of Sanscrit and Comp. Phil. Oxford University. A PUBLIC MEETING at 7.30 p.m. Among the List of Contributors are the names of F. Max Müller, Professor of Sanscrit and Comp. Philology, Oxford University; Rev. W. West, Cambridge; Professor Alex. Bain, Aberdeen University; Professor J. M. D. Meiklejohn, St. Andrew's University; R. G. Latham, Secretary; Russell Martineau, M.A.; J. H. Murray, L.L.D. V.P. Philological Society; Sir Charles Trevelyan, Sir Walter C. Trevelyan, A. J. Mundell, A.M., Geo. Dixon, Chairman School Board, Birmingham; G. Otto Trevelyan, M.P.; Henry Richard, M.P., with many others.

All information forwarded on application, by letter, to the HONORARY SECRETARY, Spelling Reform Conference, 7, Adam-street, Adelphi, W.C.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, PICCADILLY, W.

CHARLES T. NEWTON, Esq. C.B., will, on SATURDAY NEXT, June 2, at Three o'clock, begin a Course of Two Lectures on the RECENT DISCOVERIES in the History of the Language of the

EDWARD DANNREUTHER, Esq. will, on THURSDAY, June 7, at Three o'clock, give a Lecture (with many Pianoforte Illustrations) on LINEN.

Subscription to these Three Lectures, Half-a-Guinea.

ROYAL GEOGRAPHICAL SOCIETY.

THE ANNUAL MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Bartholomew-gate, on MONDAY, May 28th, at 1 p.m. Sir RUTHERFORD ALCOCK, K.C.B. &c., President, in the Chair.

The DINNER will take place at Willis's Rooms, at Half-past Six on the same day.

Sir RUTHERFORD ALCOCK, K.C.B. &c., in the Chair.

Dinner charge, 3s., payable at the door; or Tickets to be had, and taken, at 1, Savile-row, Burlington-gardens.

The Friends of Fellows are admissible to the Dinner.

THE HOLBEIN SOCIETY.

President—Sir WM. STIRLING MAXWELL, Bart. M.P.
Editor—ALFRED ASPLAND, F.R. Hist. Soc.
Hon. Sec.—JAMES CROSTON, F.R.A.

CAXTON'S GOLDEN LEGEND.

The next work which the Council propose to issue to Subscribers is the 'GOLDEN LEGEND,' printed by Caxton in 1491, with a Selection of the Illustrations from the Antwerp Edition of 1505. As a specimen of Caxton's printing, and the style of engraving on wood in his time, the work will be of great interest. The portions selected for reproduction are 'The natyvyte of Saint John Baptiste,' 'The Lives of Saints Paul, Peter, John, Matthew, and Luke; also 'The natyvyte of our blessed lady.' The price of this volume to Non-Members will be 10s. 6d. Annual subscription, One Guinea. The number of copies to be printed is limited.

Names of Subscribers may be sent to the Hon. Secretary, or to Mr. A. BARNES, 14, St. Ann's-square, Manchester.

NATIONAL HEALTH SOCIETY,
44, BERNERS-STREET, W.

ROMES OF THE LONDON POOR, the Rev HARRY JONES'S LECTURE, on JUNE 6th, at the Society of Arts' Rooms, John-street, Adelphi, at 4.30, the Right Hon. LYON PLAYFAIR, M.P., in the Chair.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

MONDAY, June 4.—Annual Address, by J. E. Howard, F.R.S.

MONDAY, June 18.—'The History of Alphabets,' by Isaac Taylor, M.A.

Tickets for Members and Associates are now ready.

F. PERRE, Hon. Sec.
10, Adelphi-terrace, near Charing Cross, London, W.C.

OUR BROTHERHOOD.—SINGLE LAY GENTLEMEN, belonging to whatever Section of the Reformed Church, who might feel inclined to join an Association of Friends, the object of which is to afford earnest-minded Bachelors a Place of Meeting and common Resort in London, are invited to send their Names to the SECRETARY pro tem, F. G. G. of Messrs. Trévill & Co., 11, Chandos street, Cavendish-square.

CRYSTAL PALACE PICTURE GALLERY.

OPEN all the YEAR ROUND for the RECEPTION and SALE of PICTURES by the British and Foreign Schools.—For particulars apply to Mr. C. W. WASS.

ALEXANDRA PALACE PICTURE GALLERY.

ARTISTS.—SPECIAL NOTICE.—Artists and others intending to EXHIBIT in the NEW COLLECTION should forward their Works without delay to Mr. W. A. SMITH, 14, Charles-street, Middlesex Hospital, W.

JAPAN.—FRANK DILLON'S DRAWINGS, made in Japan during the Years 1875 and 1876, are now ON VIEW at the Old Galleries of Messrs. Thomas Agnew & Sons, No. 3, Waterlooplein, Pall Mall.—Admission, from 10 till 6, including Catalogue, 1s.

MR. JENERY SHEE'S READINGS FROM ENGLISH, FRENCH, GERMAN, and ITALIAN AUTHORS, on MONDAY EVENING NEXT, May 29, at 8.30, Royal Academy of Music, Hanover-square.—Tickets at Academy of Music, and all principal Music Agents.

LONDON SCHOOL OF HOMŒOPATHY,
52, GREAT ORMOND-STREET, Russell-square, W.

Dr. RICHARD HUGHES'S LECTURES on MATERIA MEDICA and THERAPEUTICS will be continued until further notice on MONDAYS and THURSDAYS at 8 p.m.

Dr. D. DYCE BROWN'S LECTURES on PRINCIPLES and PRACTICE of MEDICINE will be continued on TUESDAYS and FRIDAYS at 8 p.m.

For Tickets of Admission and all further particulars, apply to the Lecturers at the above hours, or by letter to Dr. BAYES, Hon. Sec.

Office of the Board of Managers, Lee Monument Association, Incorporated January 25th, 1874, Richmond, Va. March 3, 1877.

MODELS, DRAWINGS, and DESIGNS will be received at this office up to the hour of Noon on the FIRST MONDAY in SEPTEMBER, 1877, for a CULLOSSAL EQUESTRIAN STATUE of GENERAL ROBERT E. LEE, to be erected on the Capitol Square, at Richmond, Va.

Board of Managers.
GOVERNOR OF VIRGINIA.
TREASURER OF COMMON WEALTH.
AUDITOR OF PUBLIC ACCOUNTS.

Competitors will present their own Designs for Statue and Pedestal, accompanied by estimates of cost, stating terms of payments, and the time required for the completion of the work free of all charges to the Board.

The Models will not be uncovered nor the Drawings exhibited until the First Monday in September at noon, and no proposals will be received or considered which have not arrived at that hour, accidents excepted.

The Board, reserving to itself full liberty to reject any and all proposals, in their discretion, will open the estimates on the THIRD MONDAY in SEPTEMBER, 1877, and make their award in Three Days thereafter.

Any further information which may be desired will be freely afforded by addressing the undersigned.

By direction of the Board of Managers,
S. BASSETT FRENCH, Secretary.

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, that the next HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 25th of June, 1877. In addition to the Metropolitan Examination, Provincial Examinations will be held at Owens College, Manchester; Queen's College, Liverpool; Queen's College, Birmingham; St. Catharine's College, Ushaw; Stonyhurst College, and St. Stanislaus College, Tullamore.

Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington-gardens, London, W.) at least Fourteen Days before the commencement of the Examination.

May 22nd, 1877. WILLIAM B. CARPENTER, M.D., Registrar.

UNIVERSITY OF DUBLIN.

PROFESSORSHIP IN THE LAW SCHOOL.

The Academic Council will proceed, on the 30th June, 1877, to nominate to the Professorship of Jurisprudence and International Law. The Emoluments of the Professorship will consist of a fixed salary, 200l. per annum, and fees payable by students receiving instruction with a view to Indian Civil Service appointments. Candidates are requested to send their Applications to the Secretary of the Academic Council on or before the 14th of June.

Further information can be obtained by reference to the Registrar of the University. THOMAS STACK, Registrar.

Trinity College, May 23rd, 1877.

UNIVERSITY COLLEGE, BRISTOL.

The Council is prepared to receive applications for the Office of PRINCIPAL of the College, which has now been open for One Session. The duty of the Principal will be to superintend the general working of the College; he may also hold a Professorship. The Income of the Principal will be partly dependent on Fees, but is guaranteed to amount to 200l., with at least 200l. a year in addition if he hold a Professorship.—Applications, with Testimonials or References, should be sent to the Secretary not later than JUNE 25th. For further particulars apply to

EDWARD STOCK, M.R.C.S. Eng., Secretary.

DEVON and CORNWALL GIRLS' SCHOOL (LIMITED).

THE PLYMOUTH HIGH SCHOOL.

A MATHEMATICAL MISTRESS WANTED IN SEPTEMBER. Salary, 100l. per annum. Residence, Applicant and testimonials to be sent to the HEAD MISTRESS on or before JUNE 15th.

DARLINGTON GRAMMAR SCHOOL.

HEAD MASTER.

The Governors of Darlington Grammar School will shortly proceed to the ELECTION of a HEAD MASTER.

The School has been Reconstructed under a Scheme of the Endowed School Commissioners. The School Buildings are at present in course of erection, and will be ready for use and occupation at Christmas next. They comprise a Residence for the Head Master and his Family. Apartments for 30 Boarders, and School accommodation for 250 Scholars. Candidates must be Graduates of some University within the British dominions, and will not be disqualified by reason of their being, or not intending to be, in Holy Orders; but during his tenure of office the Head Master shall not hold any Ecclesiastical office.

Subject to the provisions of the Scheme, the Head Master shall have the control of the organization and management of the School, and the appointment and dismissal of Assistant-Masters. He will receive, in addition to an Annual Capitation Fee of 5l. for each Boy, a fixed stipend of 1200l. a year. He will be permitted to receive Boarders upon terms approved by the Governors. The subjects of instruction include Greek, Latin, Mathematics, and Natural Science. The Scheme has been printed, and intending Candidates may have a copy sent free on application to the undersigned.

Candidates are requested to send, on or before the 18th day of JUNE NEXT, their applications, stating age, degree, and any other particulars, with original testimonials (which will be returned), addressed THE CHAIRMEN, Grammar School, Darlington.

JNO. GEO. GRACE, Clerk to the Governors.

BLACKHEATH PROPRIETARY SCHOOL.

The APPOINTMENT of MATHEMATICAL MASTER will be VACANT at the end of this term, by the retirement of the Rev. Dr. Morgan, who has accepted Church Preferment. The salary will be 200l. per annum. Candidates must have graduated in Mathematical Honours at Oxford, Cambridge, or Trinity College, Dublin. The duties will begin early in September.—Applications, with testimonials, to be sent on or before the 18th June, to the SECRETARY, of whom further particulars may be obtained.

BLACKHEATH PROPRIETARY SCHOOL.

An ASSISTANT FRENCH MASTER, who can also teach Elementary German, REQUIRED early in September. Salary, 150l. per annum.—Applications, with testimonials, to be sent on or before 18th June, to the SECRETARY, of whom further particulars may be obtained.

HIGH-CLASS EDUCATION.—A Lady recommends very highly a SCHOOL in Kensington, where her Daughter is finishing. Every care is taken of the Pupil, and superior instruction given.—Address Mrs. ALLEN, 1, West-hill, Highgate, N.

BOYS' EDUCATION IN GERMANY.—Two VACANCIES at Dr. DUTTE'S, Marburg, near Frankfurt-on-Main, who receives a limited number of pupils. References, Mr. William Jones, Middlebro'-on-Tees; Very Rev. Principal TULLOCH, St. Andrews, N.B.

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A GERMAN GENTLEMAN, Member of the Universities of Berlin and Heidelberg, and a well-known Scholar and Writer, wishes to give LESSONS in his own or the Classical Languages.—Address Dr. M. S. St. Mortimer-street, Regent-street.

A BARRISTER and M.A. (Q.U.I.), who has recently retired from the Indian Civil Service, desires a TUTORSHIP (private or in high-class School) in a healthy neighbourhood. Pleasant and advantageous associations of more importance than salary.—Address R. E. B. U.S., Oxford Union Society.

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SERIAL TALE.—A NEW NOVELIST, a well-known Journalist, is OPEN to arrange with a Weekly Paper (in or out of London) for the PRODUCTION, in serial form, of a NOVEL that is sure to make its mark.—Address, till the 6th proximo, Care, 14, Holt's-hill, Walsall.

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THE PRESS.—C. MITCHELL & Co., Agents for the Sale of Newspaper Properties, beg to notify that they have several important Newspaper Properties for disposal.—13 and 15, Red Lion-court, Fleet-street, E.C.

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A MATEUR AUTHORS, CLERGYMEN, and all engaged in Literary Pursuits, should obtain the COMPREHENSIVE GUIDE to PUBLICATION OF WORKS in the Press. Contains specimens of Types—Terms of Publishing—Engravings—Advice to Authors—Instructions for Correcting Proofs. A complete Manual of Information upon every subject of importance to those about to Publish. Just ready, Tenth Edition, price 6d.; post free, 8d.—W. H. & L. COLLIERIDGE, 128, 130, Aldersgate-street, London, E.C.

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1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 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2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3

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SATURDAY, MAY 26, 1877.

CONTENTS.

	PAGE
VICTOR HUGO'S NEW VOLUME	665
SPIRIT-RAPPING	666
THE PURCHAS AND RIDSDALE JUDGMENTS	668
NOVELS OF THE WEEK	670
LIBRARY TABLE—LIST OF NEW BOOKS	671
"RUNAWAY'S EYES"; LINGUA FRANCA	671-672
LITERARY GOSSIP	672-673
SCIENCE—SOCIETIES; MEETINGS; GOSSIP	673-675
FINE ARTS—THE ROYAL ACADEMY; REMBRANDT; NOTES FROM ATHENS; SIR M. DIGBY WYATT; SALES; GOSSIP	675-682
MUSIC—THE ITALIAN OPERA HOUSES; HERR WAGNER; GOSSIP	682-683
DRAMA—THE WEEK; GOSSIP	683-684

LITERATURE

L'Art d'être Grand-Père. Par Victor Hugo.
(Paris, Calmann Lévy.)

THIS collection of poems is in eighteen divisions of a somewhat arbitrary kind. The book is sure to be a favourite, we think, for its appeal is universal for all times and all climes.

"Sweet is the lute to those who have not heard the prattle of their own children," says the Hindoo "Cūral"; and M. Victor Hugo might have used the words as a motto for this collection of poems; just as Mr. Shields might have inscribed them beneath his 'Good Night,' where an English peasant-woman is imprinting the "good night" kiss upon the upturned face of her little girl. Recite the baldest translation of a poem like 'La Sieste,' in the forests of South America, on the Steppes of Tartary, or by the banks of the Ganges, and not a listener but would be perfectly competent to recognize its intrinsic truth and beauty. So in art; hang Mr. Shields's drawing on any wall in Pekin, or Yeddo, or Timbuctoo, and not a spectator but would stop before it with a pleased smile, not one but would understand perfectly—understand as well as any art-critic among us—the look of hungry love on the mother's face, the look of bewitching, half-indifferent acquiescence in the child's. Such is the high privilege of those who leave conventions to take care of themselves, and deal with universals. Much has been said, and well said, about M. Hugo as the poet *par excellence* of childhood. His childlike sympathy with children is, indeed, marvellous. Still, it may, perhaps, be said that the ideal poet of childhood,—the poet, that is, in whose nature are blended so equally and happily the masculine and feminine elements as to answer to all the "sweet strains" of childhood,—has not yet appeared. For, just as the precious virtue of manna was (according to a certain Rabbinical writer) that to each palate it had the very flavour most delectable to the eater—just as the virtue of Israfel's song is that, to each ear it has the very air the listener loves best among all the countless melodies of heaven; so childhood has special delights in harmony with every child-worshipping soul. These delights, these varying notes, are innumerable, of course; yet there are three round which all the others cluster—humorous witchery, beautiful mystery, and pathos.

With regard to the first and most obvious of these—childhood's humorous witchery—

this is, of course, essentially a feminine feeling. Though here, as elsewhere, men, when they do experience this strange feeling, or rather this complexity of feelings, which women show when "fondly teasing"—caressing, "with grating teeth," a child, or indeed any other beautiful young creature, excel women in the mere art and power of expressing it; as we see in Mr. Tennyson's descriptions of children and child-like girls,—notably in

Like a rose-leaf I will crush thee,—
and in Bret Harte's

He wrasses with it, the darned little cuss;
and, above all, in those most lovely lines—
creative at once and critical—at the end of 'Christabel':—

A little child, a limber elf,
Singing, dancing to itself,
A fairy thing with red round cheeks,
That always finds and never seeks,
Makes such a vision to the sight
As fills a father's eyes with light;
And pleasures flow in so thick and fast
Upon his heart that he at last
Must needs express his love's excess
With words of unmeant bitterness.

So says Coleridge the poet; and this is how it is explained by Coleridge the philosopher:—

Perhaps 'tis pretty to force together
Thoughts so all unlike each other;
To mutter and mock a broken charm,
And dally with wrong that does no harm.
Perhaps 'tis tender, too, and pretty,
At each wild word to feel within
A sweet recoil of love and pity.

Among women, Miss Christina Rossetti expresses this better than any other. George Eliot recommends soft yellow-downed young ducks as the most deliciously crushable things in nature, and she is evidently an authority in the matter. They are certainly very tempting. The last line in the following poem shows that Victor Hugo is no stranger to this feeling:—

LA SIESTE.

Elle fait au milieu du jour son petit somme;
Car l'enfant a besoin du rêve plus que l'homme:
Cette terre est si laide alors qu'on vient du ciel!
L'enfant cherche à revoir Chérubin, Ariel,
Ses camarades, Puck, Titania, les fées,
Et ses mains quand il dort sont par Dieu réchauffées.
Oh! comme nous serions surpris si nous voyions,
Au fond de ce sommeil sacré, plein de rayons,
Ces paradis ouverts dans l'ombre, et ces passages
D'étoiles qui font signe aux enfants d'être sages,
Ces apparitions, ces éblouissements!
Donc à l'heure où les feux du soleil sont calmants,
Quand toute la nature écoute et se recueille,
Vers midi, quand les nids se taisent, quand la feuille
La plus tremblante oublie un instant de frémir,
Jeanne a cette habitude aimable de dormir;
Et la mère un moment respire et se repose,
Car on se lasse, même à servir une rose.
Ses beaux petits pieds nus dont le pas est peu sûr
Dorment; et son berceau, qu'entoure un vague azur
Ainsi qu'une auréole entoure une immortelle,
Semble un nuage fait avec de la dentelle;
On croit, en la voyant dans ce frais berceau-là,
Voir une fleur rose au fond d'un falbala;
On la contemple, on rit, on sent fuir la tristesse,
Et c'est un astre, ayant de plus la petitesse;
L'ombre, amoureuse d'elle, a l'air de l'adorer;
Le vent retient son souffle et n'ose respirer.
Soudain, dans l'humide et chaste alcôve maternelle,
Versant tout le matin qu'elle a dans sa prunelle,
Elle ouvre la paupière, étend un bras charmant,
Agite un pied, puis l'autre, et, si divinement
Que des fronts dans l'azur se penchent pour l'entendre,
Elle gazouille. . . — Alors, de sa voix la plus tendre,
Couvant des yeux l'enfant que Dieu fait rayonner,
Cherchant le plus doux nom qu'elle puisse donner
A sa joie, à son ange en fleur, à sa chimère:
— *Te voilà réveillée, horreur! lui dit sa mère.*

The author of 'Helen's Babies,' too, is

worthy of high recommendation as a judge of what is most "crushable" in children.

On the other hand, the feeling of the beautiful mystery of childhood is essentially masculine, though both the Duchess of Newcastle and Miss Rossetti exhibit it. Blake was full of this feeling; but no poet has fully given expression to it but Sydney Dobell in the cradle songs of Amy, and notably in that lovely lyric in the 'Roman,' beginning thus:—

Oh, Lila! round our early love
What voices went in days of old!
Some sleep and some are heard above,
And some are here—but changed and cold!
What lights they were that lit the eyes
That never may again be bright!
Some shine where stars are dim, and some
Have gone like meteors down the night.
I marvelled not to see them beam,
Or hear their music round our way;
A part of life they used to seem,
But these—oh, whence are they?

Gautier seems to have been familiar with this feeling, without ever adequately expressing it. But M. Hugo's Platonic prettinesses in the above and other poems are entirely conventional—as conventional as those of Wordsworth's famous 'Ode'; as conventional as those of Alexander Smith's once famous address to a child:—

O thou bright thing fresh from the hand of God

'Tis ages since he made his youngest star,
His hand is on thee as 'twere yesterday.
Thou later revelation. Silver stream,
Breaking with laughter from the lake divine
Whence all things flow.

The literary flavour is fatal to all these.

It is in rendering the third of these notes—the infinite pathos of childhood, especially of childhood in distress—that Victor Hugo is so strong. Here he stands quite first among men, unless we should have to put Dickens before him, and second only to Mrs. Browning. 'The Cry of the Children' could only have been written by a woman; no man that ever lived had a heart tender enough to have written thus:—

Do ye hear the children weeping, O my brothers,
Ere the sorrow comes with years!
They are leaning their young heads against their
mothers,

And that cannot stop their tears.
The young lambs are bleating in the meadows;
The young birds are chirping in the nest;
The young fawns are playing with the shadows,
The young flowers are blowing toward the west;
But the young, young children, O my brothers,
They are weeping bitterly;
They are weeping in the playtime of the others,
In the country of the free.

It is difficult to read it even now, for the thousandth time, without the deepest emotion. Yet as far as a man may, Victor Hugo, in such things as 'Les Pauvres Gens,' 'Chose vue un Jour de Printemps,' the descriptions of the children in 'L'Année Terrible,' the episodes in 'Quatre-vingt-treize,' but especially in 'Petit Paul' and 'Guerre Civile,'—has done what can only be greatly done by woman—what can only be perfectly done by a nature passionate at once and wide, such as Elizabeth Barrett Browning's.

Indeed, with regard to childhood generally, it may be said that in this, as in so many things, the intuitions of woman teach her at first the lesson that years of experience, labour, and sorrow teach to man at last. A man has to become old, it seems, before he fully realizes what every woman knows so well, the instructive beauty, the infinite preciousness

of childhood; he has to become a Grand-père, in short. It is then that men begin to realize the importance of childhood as a token that "the blue sky bends over all"—a token that we have nothing to fear from God, or devil, or fate; for, as Hugo says in 'Quatrevingt-treize,'—
 "This ignorance, smiling at the Infinite, compromises all creation in the lot that shall fall to the weak, defenceless being. Ill, if it shall come, will be an abuse of confidence." He is right; no power could have the heart to damn one who had once been a child,—who is still a child, though soiled and spoiled.

It is only in old age that men learn that, while there is youth in the world, this life, with all its tears, is good—good in itself and for itself, whatever there may be to follow it; that, come what will, it is sweet to have lived; sweet to have enjoyed for a little while the perennial freshness of nature—sweet to have drunk for a moment the glory of action,—most sweet to have heard a little the music of human speech, the beloved babble of children. Victor Hugo has evidently learned this. May he live long to profit by the lesson and enjoy it!

Viens, mon George. Ah! les fils de nos fils nous enchantent,

Ce sont de jeunes voix matinales qui chantent.
 Ils sont dans nos logis lugubres le retour
 Des roses, du printemps, de la vie et du jour!
 Leur rire nous attire une larme aux paupières
 Et de notre vieux seuil fait tressaillir les pierres;
 De la tombe entr'ouverte et des ans lourds et froids
 Leur regard radieux dissipe les effrois;
 Ils ramènent notre âme aux premières années;
 Ils font rouvrir en nous toutes nos fleurs fanées:
 Nous nous retrouvons doux, naïfs, heureux de rien;
 Le cœur serein s'emplit d'un vague aérien;
 En les voyant on croit se voir soi-même éclore;
 Oui, devenir aïeul, c'est rentrer dans l'aurore.
 Le vieillard gai se mêle aux marmottes triomphantes.
 Nous nous rapetissons dans les petits enfants.
 Et, calmés, nous voyons s'envoler dans les branches
 Notre âme sombre avec toutes ces âmes blanches.

This is the temper, it seems, that comes with years. Just when men are about to quit the earth they begin to find out how beautiful it is:—

La terre cache l'or et montre les moissons,
 Elle met dans le flanc des fuyantes saisons
 Le germe des saisons prochaines,
 Dans l'azur les oiseaux qui chuchotent: Aïmons!
 Et les sources au fond de l'ombre, et sur les monts
 L'immense tremblement des chênes.

In 'Le Poème du Jardin des Plantes,' there are some lovely things:—

Toutes sortes d'enfants, blonds, lumineux, vermeils,
 Dont le bleu paradis visite les sommeils
 Quand leurs yeux sont fermés la nuit dans les alcôves,
 Sont là, groupés devant la cage aux bêtes fauves;
 Ils regardent.

Who has not had a like enjoyment at the "Zoo"?

And who has not been led captive thither after this fashion:—

L'été dans ce jardin montre de la ferveur;
 C'est un éden où juin rayonne, où les fleurs luisent,
 Où l'ours bougonne, et Jeanne et Georges m'y conduisent,

C'est du vaste univers un raccourci complet.
 Je vais dans ce jardin parce que cela plaît
 A Jeanne, et que je suis contre elle sans défense.

Dr. Dolliver was not a more cringing slave to the tyrant Pansey—the grandfather was not a more fawning helot to le Petit Paul, than Victor Hugo is to Jeanne.

There is something blissfully abject in a confession like this:—

Et Jeanne à Mariette a dit:—Je savais bien
 Qu'en répondant c'est moi, papa ne dirait rien.
 Je n'ai pas peur de lui puisqu'il est mon grand-père.

But, in truth, Jeanne has a right to be tyrannical—she is so powerful. Sensitive as Victor Hugo is to criticism, he can read the insulting journals calmly; he can—so he says—submit to be called "Antichrist," "Satan," and other uncivil names; he can have his verses condemned to the flames, if only he can read of these things as he sits by this little empress as she sleeps:—

Elle dort; ses beaux yeux se rouvriront demain;
 Et mon doigt qu'elle tient dans l'ombre emplit sa main.

But which is to be considered the more powerful, Jeanne, who can calm M. Victor Hugo when stung by his critics, or that wonderful little Princess who conquered the mightiest lion ever known, even among Victor Hugo's lions, it would be respectful neither to the lion nor the lion-hearted poet, to decide. The princess's exploit is described in the poem called, 'L'Épopée du Lion,' a real epic divided into books. The story, as the reader will perceive, has the stamp of truth upon its every incident. A lion once seized a young prince of ten years, and bore him away to his lair. He did not hurt him, however—he was not hungry. The king was in despair. A paladin passing that way undertook to rescue the child. Armed de pied en cap he entered the cavern, the floor of which was covered with bones.

La bête était plongée en ses réflexions.

The hero asked for the prince; the lion answered, with a sneer,—

Sur quoi le chevalier farouche fit un pas,
 Brandit sa grande épée, et dit: Prends garde, sire!
 On vit le lion, chose effrayante, sourire.
 Ne faites pas sourdre un lion. Le duel
 S'engagea.

The lion squeezed him to death in an instant, peeled off his armour and then his flesh, and made him "sit (as Sydney Smith would say) comfortably cool in his bones."

Et le lion mangea le héros. Puis il mit
 Sa tête sur le roc sinistre, et s'endormit.

A priest afterwards came to try a little Christian persuasion with the lion, but he was told, in unmistakable language, to be off about his business. Then the king collected an immense army, which invested the lion in his lair, but this wonderful animal routed it completely. Such conduct roused his tardy wrath at last; he had never meant to eat the boy, but now he would, and he would eat the king and all his subjects too. He scaled a mountain that commanded the city, and cried out,—

"Roi! tu m'as attaqué d'une manière vile!
 Je n'ai point jusqu'ici fait mal à ton gargon;
 Mais, roi, je t'avertis, par-dessus l'horizon,
 Que j'entrerai demain dans ta ville à l'aurore,
 Que je t'apporterai l'enfant vivant encore,
 Que j'invite à me voir entrer tous tes valets,
 Et que je mangerai ton fils dans ton palais."

In the morning he marched upon the city, with the boy in his jaws. At the sight of him, the king, and all his army, and all the occupants of the city fled—all except one person, the king's little daughter, who, being only three years old, could not fly, but woke up in her cradle, and began to sing. The lion marched through the deserted street straight to the palace, and entered the baby's chamber:—

Par-dessus les jouets qui couvraient une table,
 Le lion avança sa tête épouvantable,
 Sombre en sa majesté de monstre et d'empereur,
 Et sa proie en sa gueule augmentait son horreur.

L'enfant le vit, l'enfant cria:—Frère! mon frère!
 Ah! mon frère!—et debout, rose dans la lumière
 Qui la divinait et qui la réchauffait,
 Regarda ce géant des bois, dont l'œil eût fait
 Reculer les Typhons et fuir les Briarées.
 Qui sait ce qui se passe en ces têtes sacrées?
 Elle se dressa droite au bord du lit étroit,
 Et menaça le monstre avec son petit doigt.
 Alors, près du berceau de soie et de dentelle,
 Le grand lion posa son frère devant elle,
 Comme eût fait une mère en abaissant les bras,
 Et lui dit:—Le voici. La! ne te fâche pas!

If this is nonsense—and we fear the heretic will pronounce it so,—it is very charming nonsense, for it somehow takes us into the fairyland of childhood, where nonsense is acknowledged to be the best wisdom.

The melody of M. Hugo's verse is in no way abated in this volume. Yet the nature of his subjects does not seem to call forth those masterly varieties of pause and movement—those superb lashings and curbing of the line which make it leap out like a spurred horse every now and then; and which give to the French hexameter, in his hands, when at his best, something between the billowy monotony of the Homeric line and the contrapuntal harmonies of English blank verse.

Lights and Shadows of Spiritualism. By D. D. Home. (Virtue & Co.)

Mesmerism, Spiritualism, &c., Historically and Scientifically Considered. By W. B. Carpenter, C.B., F.R.S. (Longmans & Co.)

THE volume which bears the name of Mr. D. D. Home as its author affords satisfactory evidence of the benefit to the public which has resulted from the prosecutions initiated last autumn by Prof. Lankester. The conviction of Slade, the slate-writing medium, by Mr. Flowers, at Bow Street police-court, the subsequent prosecution and imprisonment with hard labour of Monk, the retired Christian minister, and of Lawrence, the "East-End Spiritualist," have made it clear to Mr. Home that he must separate himself from all connexion with these unskillful dealers in the marvellous, or, failing to do this, must share in the discredit which has fallen upon this class of impostor. Accordingly Mr. Home has produced a book the general purport of which is to declare that, with the rarest exceptions, all professional mediums, all who take money for their performances, and many others besides, all who hold dark Séances (the darkness being, according to Mr. Home, useful solely and simply as a cover for trickery), all who profess the power of "materializing" spirits, in fact, all so-called "mediums," with the notable exception of himself and a few of his friends, are low-bred and clumsy impostors.

In a quite heartless way, to the consternation and terror of the "craft," Mr. Home has come forward to expose the tricks of professional mediums which have again and again been "found out" by inquiring sceptics, but never, we believe, have before this been "blown upon" by so redoubtable "king's evidence." Mr. Home's policy is certainly bold, and justifiable on the ground that in desperate extremes each man must fight for himself. It is not to be wondered at that so consummate a master of the arts which conduce to success as a "medium," a man who can bring to his aid personal charm and refinement, skill in judging character, social connexions and a

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long series of successful exhibitions, chequered by very few *fiascos*, should choose under present circumstances to stand alone. Relying on the certificate of Mr. Crookes, and conscious that he has never taken money—at the door, Mr. Home defies not only the common sense of the public, but even the spiritualistic brotherhood. A reputation such as Mr. Home's, however carefully built up, cannot be achieved without exciting a good deal of scepticism, and Mr. Home must pardon us if we think it would be well if the history of his proceedings in Rome, especially of the scene in the house of an American sculptor, were made public and attested by those who were present on that memorable occasion. Such occurrences, however, do not diminish the estimation in which Mr. Home is held by the actors in the "strange stories" recorded in the last two chapters of his recently published manifesto. These two final chapters, under the heading "Higher Aspects of Spiritualism," record some of the wonderful deeds of the author. The stories are given sometimes by Mr. Home himself, sometimes in the words of the chief witnesses. Here we may read how this gifted man discovered that the spirit of Mrs. — was perturbed because a baby's coffin had been placed on the top of her own; how he divined that a young man whom he met in Piccadilly near Apsley House was about to commit suicide; how Miss Andrews told Mr. Grattan what he thought no one else knew; how Mr. Home persuaded a tender-hearted mother (an emotional and credulous Italian lady) that her dead child had visited her.

The preceding portion of the book consists of some one hundred and eighty pages, filled with an account of the historical prototypes of modern spiritualism, — a subject of great interest, but one on which the author cannot be expected to write critically, — and of a really valuable statement, occupying two hundred pages, devoted to the exposure of various pretenders of modern times. A letter of expostulation, written by one of these persons, and given by the inexorable Mr. Home on p. 184, in which he is begged to stay his hand, is certainly amusing. So is the letter from "my friend, Mr. Serjeant Cox" (p. 326), in which the Serjeant speaks of that "great field for fraud offered by the production and presentation of alleged spirit forms." In the course of his letter this learned believer in, and detector of, spiritualist impostors, says:—

"But I have learned how the trick is done. I have seen the description of it given by a medium to another medium who desired instruction. The letter was in her own handwriting, and the whole style of it showed it to be genuine. She informs her friend that she comes to the *séance* prepared with a dress that is easily taken off with a little practice. She says it may be done in two or three minutes. She wears two shifts (probably for warmth). She brings a muslin veil of thin material (she gives its name, which I forget). It is carried in her drawers. It can be compressed into a small space, although when spread it covers the whole person. A pocket handkerchief pinned round the head keeps back the hair. She states that she takes off all her clothes except the two shifts, and is covered by the veil. The gown is spread carefully upon the sofa over the pillows. In this array she comes out. She makes very merry with the spiritualists whom she thus gulls, and her language about them is anything but complimentary. This explains the whole business."

We quite agree with the learned Serjeant; it does explain the whole business. Some spiritualistic jokes, however, are so good that the mediums who know them do not either write or talk of them, or allow them to circulate amongst strangers; in fact, they are not allowed to leave home.

Dr. Carpenter, in his truly admirable little volume on Mesmerism and Spiritualism, has let out one of these jokes, but for doing so he will, perhaps, not be thanked by Mr. Home. Amongst the letters quoted by the latter from eminent spiritualists who approve of his intention of denouncing the trickery of the lower class of professional mediums, is one to the following effect, dated Feb. 17th, 1876:—

"My dear Mr. Home, — I was very happy to hear from you, and to learn that you were writing such an important book. I am truly glad, and I think it will be one of the most valuable works ever written. Anything that I can do to aid you in bringing it forth I will do with all my heart. No one has dared to do this except yourself; I was myself contemplating it, but thought I would wait. Some good spirit must have admonished you to do it. — Yours, K. F. JENCKEN."

Mrs. K. F. Jencken is one of the two Rochester girls, Kate and Maggie (Catherine and Margaretta) Fox, who, at the age of nine and eleven years respectively, some five-and-twenty years ago founded modern spiritualism, by rapping. They made a good deal of money and reputation by their performances, and have married, one a member of the legal profession, the other Dr. Kane, the Arctic explorer. Mr. Home gladly accepts Mrs. Jencken as an ally, but would Mrs. Jencken have welcomed Mr. Home's book as "one of the most valuable works ever written," if she had thought it likely to contain the document which we reproduce below, a document which is supplied by Dr. Carpenter, but is, by some oversight, withheld by Mr. Home? Dr. Carpenter quotes the following deposition, made not more than six years ago, by Mrs. Culver, a female relative of the Fox family, before the magistrates of the town in which she resided:—

"I am by marriage a connexion of the Fox girls. Their brother married my husband's sister. The girls have been a great deal at my house; and for about two years I was a very sincere believer in the rappings; but something which I saw when I was visiting the girls at Rochester made me suspect that they were deceiving. I resolved to satisfy myself in some way, and some time afterwards I made a proposition to Catherine to assist her in producing the manifestations. I had a cousin visiting me from Michigan, who was going to consult the spirits; and I told Catherine that if they intended going to Detroit, it would be a great thing for them to convince him. I also told her that if I could do anything to help her, I would do it cheerfully; that I should probably be able to answer all the questions he would ask, and I would do it if she would show me how to make the raps. She said that as Margaretta was absent she wanted somebody to help her; and that if I would become a medium, she would explain it all to me. She said that when my cousin consulted the spirits, I must sit next to her, and touch her arm when the right letter was called. I did so, and was able to answer all the questions correctly. After I had helped her in this way a few times, she revealed to me the secret. The raps are produced by the toes. All the toes are used. After nearly a week's practice, with Catherine showing me how, I could produce them perfectly myself. At first it was very hard work to do it. Catherine told me to warm my feet, or put them in warm water, and it would then be easier to rap. She said that she had sometimes to warm her feet

three or four times during the evening. I found that heating my feet did enable me to rap a great deal easier. I have sometimes produced 150 raps in succession. I can rap with all the toes on both feet; it is most difficult to rap with the great toe. Catherine told me how to manage to answer the questions. She said it was generally easy enough to answer right, if the one who asked the question called the alphabet. She said the reason why she asked people to write down several names on paper and then point to them till the spirits rapped at the right one, was to give them a chance to watch the countenance and motions of the person, and that in that way they could nearly always guess right. She also explained how they held down and moved tables. (Mrs. Culver here gave some illustrations of the tricks.) She told me that all I should have to do to make raps heard on the table would be to put my foot on the bottom of the table when I rapped; and that when I wished to make the raps sound distant on the wall I must make them louder, and direct my own eyes earnestly to the spot where I wished them to be heard. She said if I could put my foot to the bottom of the door, the raps would be heard on the top of the door. Catherine told me that when her feet were held down by the Rochester Committee, the Dutch servant-girl rapped with her knuckles under the floor from the cellar. The girl was instructed to rap whenever she heard their voices calling the spirits. Catherine also showed me how they made the sounds of sawing and planing boards. When I was at Rochester last January, Margaretta told me that when people insisted on seeing her feet and toes, she could produce a few raps with her knees and ankles. Elizabeth Fish (Mr. Fish's daughter), who now lives with her father, was the first one who produced these raps. She accidentally discovered the way of making them by playing with her toes against the foot-board while in bed. Catherine told me that the reason why Elizabeth went west to live with her father, was because she was too conscientious to become a medium. The whole secret was revealed to me, with the understanding that I should practise as a medium when the girls were away. Catherine said that whenever I practised, I had better have my little girl with me, and make folks believe that she was the medium; 'for,' she said, 'they would never suspect so young a child of any tricks.' After I had obtained the entire secret, I plainly told Catherine that my only object was to find out how these tricks were done, and that I should never go any further in this imposition. She was very much frightened, and said she believed I meant to tell of it and expose them, and if I did, she would swear it was a lie. She was so nervous and excited that I had to sleep with her that night. When she was instructing me how to be a medium, she told me how frightened they used to get in New York, for fear somebody would detect them; and gave me the history of all the tricks they played upon the people there. She said that once Margaretta spoke aloud, and that the whole party believed it was a spirit.

(Signed) MRS. NORMAN CULVER.

Certificate.

"We hereby certify that Mrs. Culver is one of the most respectable and intelligent ladies in the town of Arcadia. We were present when she made the disclosures. We had heard the same from her before, and we cheerfully bear testimony that there cannot be the slightest doubt of the truth of the whole statement.

(Signed) C. J. POMEROY, M.D.
REV. D. S. CHASE."

It is clear from the foregoing that Mr. Home's attempt to draw the line between detected impostors and his own select band is one somewhat hard to carry out. Perhaps it requires even greater discrimination than he possesses to perform the feat.

Amusing as we must admit the effrontery of spiritualistic pretensions and confessions to be, there is yet one feature in Mr. Home's book

which no reader can pass with patience. Not content with boasting of his operations upon those sacred feelings which make us all liable to unreasonable fancies in connexion with the dead whom we have loved, Mr. Home does not hesitate to pose as the apostle of truth, to use for his own purposes the doctrines of Christianity, and to graft impudent buffooneries upon religion. Whatever opinion may be formed of Mr. Home's claims to perform marvels, there can be but one opinion about the taste shown in such a mode of proceeding.

We have left little space to draw that attention to Dr. Carpenter's book which it deserves. It is, in our judgment, a most valuable and opportune exposition of the laws of delusion, the facts and arguments being marshalled with consummate ability, so as to render them intelligible and conclusive to the minds of those who have paid no attention previously to the subject. Dr. Carpenter busied himself with this inquiry forty years ago, and successfully exposed the imposture of the clairvoyants and thought-readers who immediately preceded modern spirit-rappers. In his well-known treatise on 'Human Physiology,' he gave a most valuable account of those little-known and unsuspected failures in the operations of the human reason which are due to "partial" and "artificial" somnambulism, showing conclusively that under certain physical conditions (probably due to temporary variation in the circulation of the blood in the brain) the human mind loses its normal functions and becomes subject to what are termed "dominant ideas," such ideas being excited by "suggestion," either purposely made by an "operator" or "medium," or by objects and circumstances which have not been designedly brought to bear on the susceptible mind. Further, Dr. Carpenter showed that whilst some brains are exceedingly susceptible to this somnambulic condition, and may pass into it under the very smallest provocation, others will only yield to a special treatment (such as causing their owners to stare fixedly at a bright light or a metal plate), whilst others again cannot be artificially brought into a well-marked condition of this kind, although all—and this is very important—are continually liable, unless the owner is very carefully on his guard, to pass into this state to a greater or less degree, and to become thus the toys of "suggestion" and of "dominant ideas."

In his little treatise on Mesmerism, which is the substance of two lectures given by the author at the London Institution, Dr. Carpenter supplies an instructive and entertaining account of a whole series of delusions, which are explained by the principles he has laid down, and which have succeeded one another in modern times like so many crops replacing one another on the same field. These delusions merely recur to-day in obedience to the law of failure in the reasoning operations of the human brain. This law of failure is as true now as it was in mediæval and classical ages, though it is daily becoming less serious in its consequences, owing to our recognition of its existence and the consequent endeavours which we make by education and by self-criticism to counteract or to eliminate its results. Mesmerism and the report thereon of the committee of the French Academy, Von Reichenbach's odylie force, electro-biology, the

divining rod, thought-reading, clairvoyance, table-turning and table-talking, and, finally, the spiritualism of to-day, are successively described and accounted for, whilst ample and carefully selected evidence, in the form of *pièces justificatives*, is furnished in an Appendix, which is by no means the least valuable part of the book. An extract from this portion of Dr. Carpenter's volume we have given above.

To some persons the study of these delusions may appear a trivial and valueless occupation. In our opinion, it is one of the most important subjects which modern science has to deal with, and is destined to form the basis of that scientific conception of the human understanding which will some day be the common possession of all educated men, and enable them to use their faculties as instruments for the acquisition of knowledge with a freedom from the trammels of superstition and delusion which, at present, few can claim to possess.

Notes on the Judgment of the Judicial Committee of the Privy Council in the Appeal Hebbert v. Purchas. By the Rev. Thomas Walter Perry. (Masters & Co.)

NEARLY two months ago we reviewed several books upon the subject of the ritual of the English Church. We have since received Mr. Perry's, and now the decision has been given in the Folkestone Ritual case. Mr. Perry evidently wrote by way of argument with regard to the questions before the Judicial Committee, and in a thick volume of more than four hundred and fifty pages, he reprints the decision of the Privy Council in the *Purchas* case, paragraph by paragraph, with a running commentary, pointing out numerous objections to it. Mr. Blew's argument (if we may call it an argument) is, as we have shown in our article of March 31st, founded upon an erroneous understanding of the old law of interpretation of statutes. Mr. Grueber, although his 'Catechism on the Ornaments Rubric,' has a good deal well worth reading in it, and not easily to be answered by those whom he opposes, has also, like Mr. Blew, misled his readers about the true meaning of "the second year of Edward the Sixth." In Mr. Grueber's case this is the more surprising, inasmuch as he has since informed us that he cannot shield himself under Mr. Blew's excuse, viz., ignorance.

Mr. Perry's book is of far more importance than either Mr. Grueber's or Mr. Blew's. Even where his readers differ from portions of his argument, or may think that he overstates the force of this or that contemporary evidence about the questions in dispute, they must recognize the care and learning by which his work is distinguished, as well as the moderate—even cautious—language in which it is written. The whole forms an almost exhaustive argument from his side—the ritualistic—upon the three grave matters now exciting the minds of the clergy of the Church of England, viz., the use of eucharistic vestments, the eastward position, and wafer-bread. The value of Mr. Perry's labours will not be merely for to-day. Although the decision, at last given, in the Folkestone case may seem to have closed all further dispute upon at least one of these litigated questions, yet as an historical disquisition, and as the evident result of laborious inquiry by an able man,

these 'Notes' upon the *Purchas* Judgment must be, in their degree, a standard book.

The contrast between Mr. Perry's work and the pretentious quarto of Mr. Chambers (which we reviewed with Mr. Grueber's and Mr. Blew's) is remarkable. The one is by a clergyman well read in the ecclesiastical history of the last three hundred years, and not only able to make proper use of his learning, but to put a legal argument in a sufficiently legal way. The other is by a counsel "learned in the law," and a judge in one of our provincial courts, yet gives no proof whatever of the possession of what we may call a legal mind, and rather shows, where a decision or distinct opinion is offered, that the plain words of an Act of Parliament need not stand in the way of the bias and prejudices of the author. Whilst we can speak, therefore, with high approval of Mr. Perry's 'Notes,' we think that, for every practical purpose, the sooner the Recorder of Salisbury's 'Divine Worship in England' is forgotten, the better for all parties concerned.

We cannot now do more than make a few observations upon Mr. Perry's 'Notes'; and first, it is very curious that Mr. Perry has fallen into the same error as Mr. Grueber and Mr. Blew about the meaning of "the second year" in the "ornaments rubric." The Judicial Committee had decided in *Liddell v. Westerton*, and in the *Purchas* case, "that the words, by authority of Parliament in the second year of King Edward the Sixth, refer to the first Prayer Book" of that king. But Mr. Perry, writing "with the utmost deference to the opinion of the Court," nevertheless objects to their decision, because "there is really much reason to doubt that the Act in question received the royal assent in the second year." And he gives good reasons for his doubt; first, that the date of the royal assent is unknown; secondly, that, according to the then usual practice, the assent was not given till the end of the session, i. e., in the third year; thirdly, that the king personally prorogued the Parliament, and prorogation in those days commonly accompanied the royal assent to the Acts, or even to one Act, of a whole session; and, fourthly, from the endorsement upon the original Act itself: and concludes that "the meaning of this part of the rubric is still an arguable point." That it does not admit of argument, and that the Judicial Committee were correct, so far, in what they laid down about it in the *Purchas* case, we have shown in our previous article. We are bound, in justice, to add that the Judicial Committee arrived at their decision, which is right enough, for a reason which is probably wrong, and undeniably is insufficient. They argue that the assent of the king was, in fact, given—we are assured that "there seems no reason to doubt it"—before the end of the second year.

Mr. Perry discusses fully, and with much acuteness, the ruling of the Judicial Committee in the *Purchas* case as to the mixed chalice, a question which has no place in the appeal by Mr. Ridsdale. He does not speak quite so clearly upon this point; but, if we understand him correctly, he is no less at issue with the Court regarding it than upon the other three. Here we are less disposed to acquiesce in the arguments of Mr. Perry: and the decision of the Committee, that "the

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act of mingling the water with the wine in the service is illegal," seems to be in accordance with both the written rule and the intention of the Established Church. The difficulty how far "omission is prohibition," can scarcely be said to exist here; we can see no difficulty about it. To mix water with the wine, privately and beforehand, would be an idle ceremony. The act is highly symbolical; and, if done at all, should be done openly and with especial reference to what it symbolizes, during the sacred office and in the sight of the congregation. So it was expressly ordered by the rubric of the first Prayer Book, of 1549. The wine was to be put into the chalice, "putting thereto a little clean and pure water." This was entirely left out in the Prayer Books of Elizabeth and James; and in 1662 the rubric was, as at present, "the priest shall then place upon the table so much bread and wine as he shall think sufficient." If omission in this instance is not also prohibition, we must own that it is beyond our comprehension to understand what could be. We may repeat a remark which we made briefly in our former article, already referred to; that whilst a want of clearness and precision, in other words "omission," in the statement of a doctrine does not amount to prohibition, the omission of plain directions formerly to be observed in ceremonies and ritual acts, is prohibition, where no absolute necessity exists to show the contrary. For example, the reformed Church of England has distinctly settled, in opposition to the ancient faith, that it is not of obligation to receive sacerdotal absolution, where it can be had, in order to obtain remission of mortal sin. But all the rest of the old Catholic doctrine may or may not be held and taught, according to the individual opinion of every minister of the Establishment. He may insist either upon its sacramental efficacy, or condemn it as a corrupt and superstitious practice, just as he thinks proper. The sole teaching of the Reformed Church upon the matter touches one particular only, and is simply contained, like most else of her doctrine, in the word "not." On the other hand, the omission of any one, two, or three, in a series of ceremonial acts, according to an order which a minister is bound to observe, "and no other," is as clear a prohibition as if each omitted act had been separately stated, and the omission ordered.

Mr. Perry has entered very minutely into an inquiry of which the importance can scarcely be overrated, since the delivery of the judgment in the Folkestone case. We refer, of course, to the authority of the famous Advertisements of 1566. Queen Elizabeth's Act of Uniformity (1 Elizabeth, cap. 2) adopted the second Prayer Book of King Edward; but with regard to vestments, provided (in words repeated in 1662) that such ornaments, &c., shall be in use, as were in the second year of Edward the Sixth, "until other order shall be therein taken by the authority of the Queen's Majesty, with the advice of her commissioners, appointed under the great seal of England for causes ecclesiastical, or of the metropolitan of this realm." The parties in this appeal (if we may so call them) were fully aware on both sides that much might be made to depend upon the question whether such order was ever taken by authority of the Queen. We speak of Mr. Perry as the one

side and the Judicial Committee as the other. Mr. Perry argues at considerable length, and with great cleverness, that the Advertisements never received the royal sanction, anticipated and ruled to be necessary by the Act of Uniformity. The Judicial Committee, at almost equal length, and with about as much cleverness, argue that they did so receive it. If Mr. Perry is right, the "vestments" were obligatory, although not used, for a hundred years before the now-existing Act of Uniformity; on the other hand, if the Committee are right, the "vestments" were, during all that time, illegal, and the surplice only was allowed. As a mere matter of opinion, after a careful reading of the argument in the judgment just delivered, we think, as we thought before, that Mr. Perry has the best of it, and that, although there are undeniable difficulties in deciding either way, it is more probable that the Advertisements did not legally supersede and repeal the ornaments rubric of Queen Elizabeth's Prayer Book. It is far from certain that the Advertisements were ever allowed or supposed by the Queen herself to be an exercise of the authority given to her by the statute. It is quite certain that contemporary writers of great weight as witnesses of what was understood at the time did not so regard them. That the bishops and archbishops of the day used them for their own purposes, as if they had the force of law, can hardly be disputed; and the practice during the reign of Elizabeth and the two succeeding sovereigns, universally (it may be said) followed the new rule laid down. Mr. Perry must now be contented with the cold comfort, if he is not convinced, that at any rate he has the best of the argument. Even the Judicial Committee may grant him leave to console himself with at least as much as that; for, whether they are right or wrong, they can go further than Mr. Perry, and say, "We not only argue—we decide. And we therefore settle it now and for ever, in spite of what you think and of what other people thought two hundred and three hundred years ago, that these Advertisements had the force of law, and, without any oversight, error, or mistake, carried into complete execution the proposed 'other order' spoken of in the Act, 1 Elizabeth, cap. 2."

Before we pass on, we would venture to point out that the members of the Judicial Committee appear to answer their question, "Did, then, Queen Elizabeth ever take other order within the meaning of the Act?" in a way which leaves somewhat unintelligible their own argument. It is, after all, not clear whether we are to accept it now as an established fact that the Queen took the advice of "her commissioners," or of "the metropolitan of this realm." The advice of one or the other was a necessary and indispensable condition under the statute. At the beginning of the argument it seems to have been the archbishop; at the end of it, the commissioners. If the first, it is said by the court that it "was competent for Her Majesty to do so by means of a royal letter addressed to the metropolitan." How far this is correct, we shall not further inquire; at any rate, no such letter, with direct reference to the statute, has been produced. If the second, it must have been after appointment "under the great seal of England for causes ecclesiastical," and, again, in this case, no such document has been

produced. But let all this be as it may, it is not convincing to read, first, that "the Advertisements were a 'taking of order,' within the Act of Parliament, by the Queen, with the advice of the metropolitan"; and afterwards to be informed that Archbishop Parker himself "considered them to be an exercise of the statutory power" because issued with the advice of "commissioners according to the statute." One would like to be told which of the two the Judicial Committee themselves believe in.

No one who knows anything about the ecclesiastical history of England during the reigns of Elizabeth and James would dream of disputing that the Advertisements were commonly enough referred to by the bishops as having the force of law. The question really is, whether or not the bishops and other officials were correct in so referring to them. The Judicial Committee, without any hesitation, assert not merely that "the Advertisements were a legal exercise of the statutory power given to the Crown by 1 Eliz. c. 2"; but "there is direct proof that the Advertisements were accepted as law, as having the Queen's authority." The "direct proof" brought forward by the Court, consists in a reference to the canons of 1604, which is by no means conclusive; and in five extracts from episcopal articles of inquiry, which, so far from removing serve only to bring back all our former doubts. For in every one of these extracts the Queen's Injunctions are spoken of and insisted on, as of no less authority than the Advertisements, and as having equal force in law. In fact, in four out of the five quotations the Injunctions are put in the front and first, as if ranking even higher than the Advertisements. But the Judicial Committee in a previous part of this same judgment have already declared that "their lordships do not think it necessary to dwell upon the Injunctions of Queen Elizabeth, because they cannot satisfy themselves that they were issued with the advice required by the twenty-fifth section of the Act of Parliament." It will probably seem to the uneducated mind that their lordships would have done better if they had either left their decision unsupported by "direct proof" of such a kind as this, or had gone a step further, and explained how it is that the Elizabethan bishops were so right in regard to the Advertisements and so wrong about the Injunctions. Queen Elizabeth's bishops were not less enthusiastic admirers of her headship over the Established Church than some of the bishops and archbishops of our own time. Had they been sitting as assessors on this appeal, they would have been as ready as they were then to put royal injunctions and advertisements and articles of inquiry upon one and the same platform. That they were mistaken was, perhaps, no fault of theirs. It is to be regretted that they had not the advantage, which our present bishops possess, of being guided to a right distinction as to the relative authority of these various orders issued by the Crown.

But if during the period between 1566 and 1662 the Advertisements had the force of law, how is it now? Mr. Perry insists that the ornaments rubric in the present Common Prayer Book is to be read like the sentences and paragraphs in all the other rubrics, simply and in its obvious meaning.

He insists that if the rubric refers to the second year of King Edward the Sixth, and omits altogether any reference whatever to any "other order to be taken by authority" of the Crown, it is so to be understood. The consequence necessarily would be—and up to the delivery of the late judgment some of our greatest lawyers held with Mr. Perry—that all intermediate rules, injunctions, advertisements, &c., were repealed; and the vestments enjoined under the first Prayer Book are those which must now be used. But the Judicial Committee have ruled the contrary, and it is now settled that the legal effect of the Advertisements applied not only to the century preceding the year 1662, but to the two centuries which have followed. In other words, the rubric of the Common Prayer Book of King Charles the Second is to be read and obeyed subject to the limitations and alterations laid down and expressed in an "other order taken by authority of the Queen's Majesty" in 1566. The Judicial Committee have given us a paraphrase of the ornaments rubric, as they think it ought to be read. Granting that the Advertisements ever had the force of law, we suggest that it might have been put much more simply in this wise: "And here it is to be noted that such ornaments, &c., shall be in use as were in this Church of England, by the authority of Queen Elizabeth, in the seventh year of Her most Gracious Majesty's reign." This is somewhat startling in the face of the words displaced; and we do not wonder at the general rumour that three of the learned judges dissented from such an interpretation of the law. It is quite enough here merely to put the case as it stands thus plainly, and leave it to Mr. Perry's further consideration.

It is not improbable that Mr. Perry may remember a very famous case which was argued in the Court of King's Bench, some years after the beginning of the present century, in which, as in the Ridsdale appeal, the judgment of the Court was asked regarding a right which had been in abeyance,—nay, its very existence may be said to have been forgotten for about the same time as the neglect or non-observance of the ornaments rubric, viz., nearly three hundred years. The feeling and natural wish of Lord Ellenborough and the three other judges who heard the argument were naturally against allowing the exercise of the right claimed. But they were equally unanimous in giving judgment, and the Chief Justice, Lord Ellenborough, said, "The law of the land is in favour of the right claimed; and it is our duty to pronounce the law as it is, and not as we may wish it to be. Whatever prejudices, therefore, may justly exist against this right, still, as it is the law of the land, the Court must pronounce judgment upon it."—*Barnwell and Alderson, Reports*, Vol. I. p. 405.

NOVELS OF THE WEEK.

Mrs. Arthur. By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)

The Dawsons of Glenara. 3 vols. (Sampson Low & Co.)

Frank Carey. 3 vols. (Same publishers.)

The Moonraker: a Story of Australian Life.

By Richard Dumbledore. (Remington & Co.)

Edgar and I: the Story of a Home. By Jessie P. Moncrieff. (Remington & Co.)
A Modern Mephistopheles. (Sampson Low & Co.)

MRS. OLIPHANT has added in her present story to the list of "parvenue heroines" whom she describes so well. "Nancy" recalls several former acquaintances, but possesses an uncommonly marked idiosyncrasy of her own. She is, in fact, a shrew of the most decided kind, though her indignation with the weak young gentleman she marries is happily traced to the complex motive of self-distrust and mortification at her own shortcomings in her new position. Of these she is shrewd enough to see the existence, though not educated enough to understand their nature. Below all this tempestuous surface is an under-current of real love to her husband which redeems her from vulgarity, but only enhances the bitterness with which she feels her false position. The story is not one of incident, the only events being those which eventually draw the recalcitrant Nancy into kindly relations with her husband's gentle kin. One cannot but sympathize with her troubles and the efforts she makes at self-conquest; but as we close the book, we do so with a firm conviction, which the excellence of the narrative makes a real apprehension, that good Lady Curtis and her daughter have "caught a Tartar," and that some new explosion will soon enliven the somewhat stately retirement of Oakley. The good youth who makes the mistake of marrying Nancy Bates does not do much to excite the reader's sympathy; though his affliction at finding he has married the tax-collector and his wife, as well as sisters Matilda and Sarah Jane, both admirable in their way, is sufficiently well founded. In describing these really good specimens of a certain class the author by no means makes the mistake of allowing no moral virtue to those who are totally without refinement, though how nearly parallel gentleness and virtue run is a lesson the little back parlour at Mr. Bates's might have taught any one but a lover. Of two different types of sisterly affection, honest Matilda Bates and Lucy Curtis are excellent specimens; while the sketch of Hubert's gentlemanly selfishness is an outline for an excellent picture.

The 'Dawsons of Glenara' is a tale of common life in the west of Scotland, written with a good deal of humour and pathos. The terrible crime of the principal actor, Herbert Rodger, however, deducts a good deal from the pleasure which other parts of the story afford us; nor does it seem quite natural that Annie, who is so stricken down by her lover's guilt, should so soon be consoled by a worthier attachment. But the doctor well earns the reward of his faithful friendship to the afflicted family. Though the main plot of the story is of unequal merit, there is no lack of interest in the characters, especially the minor ones. The village worthies are described with a truth and vivacity which remind one of Galt; and the flying weaver, whose experiment ends so ignominiously, shows himself as completely in the one short episode he is concerned in as do the more elaborated characters of old Mrs. Elderson and her rather hard son, the beadle and his boon companions, or Miss Mackenzie and her

elderly lover. Mrs. Elderson is to some extent a modern Mause Headrigg, and her motherly love takes the same form of anxious disapprobation. Her reflection on her early schoolmate, now deceased, that she was "dour o' the Catechism, but no ill at the Psalms," is highly characteristic. Elderson himself has not the simplicity of Cuddie, but is a very typical specimen of a steady-going, somewhat worldly Scot. McWhannel's wooing is well described, as is the more grim humour of poor Mrs. Rodger's funeral. The "spate" and its results, and the lovers' meetings in the Priory wood, are told of in a spirit of sympathy with the moods of nature, and power of expression is not wanting, either to this sympathy or to the insight into national character which the author undoubtedly possesses.

'Frank Carey' is by the author of 'Sketches of Australian Life and Scenery.' Conscious that English readers will be deterred rather than attracted by a story of Victorian life, the author makes an apology in a very modest preface, which disposes the reader to take a lenient view of the book, whatever it prove to be; but it can take its place among the class to which it belongs without any apology. The story is simple, and without much variety of incident, but it is told with ease and vivacity, and the setting has a freshness which is rather invigorating, and not without fascination. In the work of a colonist, treating solely of colonial life, and written in the colloquial gossiping style, where an author is apt to be off his guard, some may look for peculiarities of expression which are British without being English. But the book is singularly free from faults of this kind, and the writing as well as the matter show that the author possesses a considerable share of good taste. He is not a native of Australia, but, although he has lived there longer than in England, he is able to recognize colonial features which must be distinctive to English people—perhaps we ought to say, English people who are not colonial. But the reader will be more struck, on the whole, by the apparent similarity in manners and customs in Australia to those at home, the incapacity or determined refusal of Englishmen to modify their habits to suit varieties of climate. One or two phrases are new. A member of Parliament at Melbourne talks of going "up," not "down to the House." The word "bounceable," which takes the place of "swaggering," is appropriate, if objectionable in formation. "Outside rubbing is not required when one lives in a knife-box," must obviously be a very modern proverb, which has a decidedly practical air about it. The author's residence in Victoria has made him a little vague in his notions about his peerage, for he talks of a certain Mr. Howard who was heir to a baronetcy, "if only a few inconvenient cousins would die," and who, out of regard to colonial incongruities, had dropped "the title of Honourable, which was his of right."

We are told that 'The Moonraker' is a story of real life. There is little reason why it should be chronicled, for it is by no means eventful. Ned, the hero, the pattern boy of his village, finds after a time an opening in Australia, as a servant to a settler. Of course, he is successful, and, equally of course, we have a description of the aborigines, a child lost in the bush, a kangaroo hunt, and a bush

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fire. We are told, however, little that is new, and are neither amused nor instructed. Indeed, we have cause for irritation, seeing that the author is given to prosing about local incidents, which have no interest for any save the inhabitants of the imaginary locality, and about bucolic humour, which can have no interest for any living being. We suppose that the author was ambitious of appearing in print, and that the book before us is the result. It is to be hoped he may not waste money and weary the public by a second attempt.

‘Edgar and I’ is the story of the courtship and married life of one of the most unnatural and uninteresting couples ever described in a work of fiction. A Ritualistic parson becomes engaged to the heroine, and with little delay marries her. It is generally held that the most delightful time of a girl’s life is that which is comprised between the declaration of love and the wedding. Edgar, however, had peculiar notions of his own, and his behaviour towards his promised bride was so regulated by “principle,” that he began his letters “My dear Agnes,” and signed himself “Yours faithfully.” He objected, we are told, “to almost any outward demonstration of affection at any time,” and when she meekly remonstrated, “Surely, Edgar, it is my duty to love you now,” he replied with a sermon, telling her, “We can love each other without self-indulgence as to mere feeling.” Once, irritated by Edgar’s intense priggishness, she utters some hasty words. Edgar—quite with her own consent—inflicts as a penance his departure two or three days before the time fixed upon. Being foolish enough after all this to marry Edgar, Agnes is brought home to a London vicarage, where “Edgar had made his choir the means of gathering into his family twelve boys of gentle parentage, but small means, for whom he provided the excellent education which otherwise would have been out of their reach. Though living in the house, they had a set of rooms of their own, but we always met them at meal times.” Of course, such words and phrases as “refectory,” “matins,” “evensong,” “decided church principles,” and “the eucharistic feast” are freely used—in fact, the whole book is full of High Church slang. No one ever seems to talk naturally, or to consider the rational enjoyment of life anything but a sin. Edgar is even worse as a husband than he was as a lover, and thoroughly breaks in his poor-spirited wife. Not content with regarding an arm-chair as a snare to himself, he one day, when the unfortunate girl is worn out and suffering from neuralgia, actually rebukes her harshly for resting herself by reading a story.

The author of ‘A Modern Mephistopheles’ begins in rather a high strain. “Without, a midwinter twilight, where wandering snowflakes eddied in the bitter wind between a leaden sky and frost-bound earth. Within, a garret; gloomy, bare, and cold as the bleak night coming down.” In the garret we find a haggard youth burning his precious manuscript in order to light a charcoal fire which might suffocate him. He is already in a state of stupor when Mephistopheles, unbidden, appears, offers him home and fame, and takes him off there and then. Mephistopheles is possibly a modern Englishman of vast fortune, his name is Jasper Helwyze, but no country is mentioned as the place where the events of

the story are supposed to happen, and there is a vagueness about the other characters which throws mystery over the whole book, and leaves only a presumption as to times and places. Felix Canaris, whose father was a Greek and mother English, plays the part of Faust. At times the story is enigmatical, the parallel is not very closely maintained, and the author’s diction, never mean, often becomes so sublime as to be unintelligible.

OUR LIBRARY TABLE.

MESSRS. MACMILLAN send us Mr. Freeman’s new volume, *The Ottoman Power in Europe*. Mr. Freeman states his views in this volume with even more clearness than that which is habitual with him, and perhaps no one of his books will do more to popularize his opinions upon the Eastern Question. Mr. Freeman’s volume is too strictly political for us to discuss its theories, and we cannot altogether approve of its style, which is that of a severe tutor addressing a child of nine years old. Here and there Mr. Freeman’s English is not over good; as, for instance, in the following sentence: “Some of them, namely whatever is of Iberian descent, are not Aryan at all.” At page 124 the omission of a negative—owing, no doubt, to a printer’s error—appears to have occurred in a sentence about the Eastern and Western Churches.

MESSRS. RIVINGTONS send the *Annual Register* for 1876, which, as usual, contains a clear and readable account of the chief events of the year. The volume is decidedly useful.

We have also on our table the *Calendar of the University of London* for 1877. The time of the Women’s General Examination has been altered, we observe, from the first Monday in May to the first Monday in June.

UNDER the title of *The Sacred Chronicle of the Earliest Ages of the World and of Mankind as a Guiding Clue in Scientific Researches*, the St. Petersburg society Obshchestvennaya Pol’za, or “Common Weal,” has recently published (in Russian) a work, by G. Vlastof, which is intended to show that the conclusions arrived at by modern science are in harmony with the cosmogonical and ethnographical statements of Holy Writ. It contains a Russian version of the Book of Genesis, with very copious explanatory notes, preceded by an Introductory Essay, in twelve chapters, in which the doctrines of revealed religion are defended against all attacks. The author appears to be well versed in modern scientific literature; he conducts his argument fairly and temperately, and he expresses his ideas in language easy to be understood by those who are likely to be his readers. Altogether the work is a creditable production.

LIST OF NEW BOOKS.

- Theology.*
Beck’s (J. T.) Outlines of Biblical Psychology, cr. 8vo. 4/ cl.
Compton’s (B.) The Armoury of Prayer, 18mo. 3/6 cl.
Cooke’s (Rev. J. H.) Power of the Holy Spirit of God, 1/6
Dyke’s (J. O.) Abraham the Friend of God, cr. 8vo. 6/ cl.
Pollack’s (J. S.) The Measure of Faith, cr. 8vo. 3/ cl.
Symbolic Parables of the Church, cr. 8vo. 5/ cl.
Talmud (The), Selections from, translated by H. Polano, 1/6
Wilson’s (Rev. A. M.) Wines of the Bible, cr. 8vo. 6/ cl.
- Philosophy.*
Aristotle, by Sir A. Grant, Ancient Classics, 12mo. 2/6 cl.
- Poetry and the Drama.*
Dryden’s (J.) Select Dramatic Works, edited by J. L. Seton, cr. 8vo. 5/ cl.
Milton’s (J.) Poetical Works, with Introduction by D. Masson, cr. 8vo. 3/6 cl.
- Fine Art.*
Dunraven’s (Earl) Notes on Irish Architecture, Vol. 2, 84/ cl.
- Law.*
Lawrence’s (P. H.) Compulsory Sale of Real Estate under the Partition Act, 1868, 8vo. 8/ cl.
- History and Biography.*
Arnot (Rev. W.), Autobiography of, and Memoir by Mrs. A. Fleming, cr. 8vo. 9/ cl.
Gould’s (S. E.) Lives of the Saints, Part II, 2 vols. cr. 8vo. 14/ cl.
Heginbotham’s (H.) Stockport, Ancient and Modern, Part I, 4to. 10/6 swd.
History of the Lands and their Owners in Galloway, Vol. 2, cr. 8vo. 17/6 cl.
Marshall’s (J. D.) Morals and Religion in History, 6/ cl.
Nasmitth’s (Rev. R.) Historical Sketch of the Reformed Presbyterian Church of Scotland, 12mo. 1/6 cl. swd.

- Napoleon the Third, Life of, by B. Jerrold, Vol. 3, 8vo. 18/ cl.
Sanders’s (N.) Rise and Growth of the Anglican Schism, 14/ cl.
- Geography.*
Barker’s (Lady) A Year’s Housekeeping in South Africa, 9/ cl.
Journey to Emmaus, by a Modern Traveller, 8vo. 2/ cl.
Phyllis’s (J. C.) Scenes of Travel in Norway, cr. 8vo. 3/ cl.
Whetham’s (J. W. Bodham) Across Central America, 15/ cl.
- Science.*
Macbrin’s (J. M.) Student’s Guide to Examination in Physiology, cr. 8vo. 2/ swd.
Manchester Science Lectures for the People, 8th series, 1876-7, cr. 8vo. 2/ cl. 1p.
Remsen’s (L.) Principles of Theoretical Chemistry, 8vo. 6/ cl.
Robinson’s (H.) and Melliss’s (J. C.) Purification of Water-Carried Sewage, 8vo. 6/ cl.
Strutt’s (J. W.) Theory of Sound, Vol. 1, 8vo. 12/6 cl.
Thin’s (G.) Introduction to Practical Histology, cr. 8vo. 5/ cl.
- General Literature.*
Ariadne, the Story of a Dream, by Ouida, 3 vols. 31/3 cl.
Ebers’s (G.) Uarda, a Romance of Ancient Egypt, 2 vols. 4/ cl.
Firth’s (Mrs. J. E. B.) Sylvia’s New Home, cr. 8vo. 3/6 cl.
Gargano’s Irish and English Proemasons and their Foreign Brothers, complete, 4to. 2/ bds.
Gemmer’s (C. M.) Baby Land, 4to. 3/6 cl.
Lever’s (C.) Barrington, cr. 8vo. 3/6 cl.
Lytton’s (Lord) Last Days of Pompeii, Library Edition, 7/6 cl.
Montagu’s (Lord R.) Foreign Policy, England and Russia, 14/ Nancy Lambert, a Story of Lancashire Life, 12mo. 2/ cl.
Syder’s (E. A.) Though Broken, Brave, 3 vols. cr. 8vo. 31/6 cl.
Story’s (W. W.) Castle St. Angelo and the Evil Eye, 10/6 cl.
Undecided, Roman or Anglican? by Author of ‘James Darryll,’ cr. 8vo. 5/ cl.
Walton’s (Mrs.) A Peep Behind the Scenes, cr. 8vo. 3/6 cl.

“RUNAWAY’S EYES.”

As the interpretation of “runaways’ eyes” is once more under discussion, may I be allowed to state what I have for many years believed to be the meaning of the passage?

Juliet desires that Romeo’s coming may be “untalked of and unseen.” But who are likely to see him? Her imagination suggests *runaways* as the sort of persons most likely to be abroad at night, and she begs of Night to spread her curtain close, lest they should see Romeo and profane him with their talk. Cp. Macbeth ii. 1, ll. 51-6.

LEWIS CAMPBELL.

LINGUA FRANCA.

32, St. George’s Square, S.W., May 19, 1877.

It is a matter of regret to me to have misunderstood the Prince Bonaparte on one head, for I thought he denied to Lingua Franca the quality of a dialect, and regarded it only as a “parler.”

However, I must demur to the title of dialect, because I doubt the existence of Lingua Franca, and only admit, with the Prince, Italian as the language, and this notwithstanding the compilation of a dictionary of Lingua Franca or *Mauresque*, as I should doubt a dictionary of the French or *Mauresque*, spoken in Algeria.

If Lingua Franca has an independent existence, then there will be something else besides a dialect, for there will be a number of sub-dialects for each port, according as the low Italian is badly spoken in Algiers, Tunis, or Smyrna, and other sub-dialects for each port, according to the population of each, Jewish, Arab, or Greek.

The claim for Lingua Franca is the same as if it were asserted there is a language or even dialect called Broken English, which is spoken differently by Frenchmen, Hollanders, Germans, Danes, Spaniards, Italians, Greeks, &c., for Lingua Franca is not in the same condition as Indo-Portuguese or Negro-Dutch.

As Prince Bonaparte has well laid down, Italian is a language spoken by Italians or others in the Levant, and I add that it is spoken to them differently, according as it comes from the mouth of a Greek, a Moor, and more particularly of a Spanish Jew. If a Spanish Jew in Algiers speaking Italian uses, as he would in speaking French, Spanish words, *mucho* for *molto*, *bono* for *buono*, or *gracia* for *grazie*, that constitutes a “parler,” and not a dialect. This does not prove that a Greek would use *mucho* for *molto*. English and French are much altered by Levantines and Greeks, and particularly when a local term, as Han or Khan, Konak, Bazar, Janissary, is introduced, but no one maintains that English or French is Lingua Franca. French is, perhaps, as largely used as Italian as a common language in Mediterranean countries, and with a strong flavour of Provençal, as the Italian has of Genoese, Neapolitan, or Venetian. French, too, is used a

barbarously by some ill-trained practitioners, but it would hardly be safe for philologists to establish a French *Lingua Franca*.
HYDE CLARKE.

Literary Gossip.

THE interleaved Greek Testament belonging to the author of the 'Christian Year' is about to be printed. It contains many annotations, Scriptural, philological, Patristic, &c.; and will be edited by Canon Norris. Messrs. James Parker & Co., of Oxford, will be the publishers.

THE Trustees of the British Museum are in treaty for the purchase of a copy of the largest book in the world. Towards the close of the seventeenth century the reigning Emperor of China appointed an imperial commission to reprint in one vast collection all native works of interest and importance in every branch of literature. In the beginning of the following century, the commissioners completed their labours, and were able to lay before the Emperor a very palpable proof of their diligence in the shape of a compilation consisting of 6,109 volumes, entitled 'Kin ting koo kin too shoo tseih ching,' or 'An Illustrated Imperial Collection of Ancient and Modern Literature.' Only a small edition was printed off in the first instance, and before long the greater part of the copper types which had been cast for the undertaking were purloined by untrustworthy officials, and the remainder were melted down and coined into cash. Accidents by fire and by violence have considerably reduced the number of copies of the imperial edition originally printed, and it is believed that only a comparatively few now remain extant. The Trustees of the British Museum having become aware that one such copy has lately been offered for sale at Peking, have entered into negotiations for its purchase, and it is much to be hoped that they may succeed in adding this rare and interesting collection to the national library.

MR. CHRISTOPHER WORDSWORTH, Fellow of Peterhouse, Cambridge, has in the press a Supplement to his book on 'Social Life at the English Universities in the Eighteenth Century,' in the shape of a volume on the studies of the Universities at that time.

THE first instalment of the translation of Runeberg's Lyrical Poems, by Mr. E. Magnússon and Prof. E. H. Palmer, is now in the press, and the volume may be expected in the autumn of this year. Our last number contained, it will be remembered, a notice of this famous man, a native of Finland, but a Swedish poet.

THE reading-room of the Bodleian Library, which has been under repair for nearly a year, is now opened, and we are happy to say, in its former condition. The gallery, however, formerly filled with books, has unfortunately disappeared; and the nakedness of the walls makes a disagreeable impression. But this can be amended by ornamenting the room with pictures of benefactors of the Library and the University, of which the Bodleian possesses a great number.

THE Report to be read at the Annual General Meeting of the London Library on Thursday will show that the Society is steadily prospering. A nett increase of ninety-two members and a financial gain of 850*l.* have more than justified an expenditure of nearly a

thousand pounds in the purchase and binding of books. The number of volumes permanently added to the Library is 2,245, that is, 415 more than were added in the previous year, while the increase in the number of volumes circulated is nearly 9,000, being a total of 72,379. The number of members on the Society's Register is now 1,518.

THE Thirty-fourth Annual Congress of the British Archaeological Association, under the Presidency of Sir Watkin Williams Wynn, Bart., M.P., will be commenced at Llangollen on Monday, August 27th, and probably extend over Monday, September 3rd. Assisted by Capt. R. Massie Taylor, of Corwen, Mr. George R. Wright, F.S.A., Hon. Congress Secretary of the Association, has already arranged a good week or ten days' programme, which includes visits to Valle Crucis and Cymmer Abbeys; Castell Dinas Bran, Rhuddlan, Denbigh, and Chirk Castles; St. Asaph Cathedral; Gresford, Wrexham, Derwen, Llanderfel, Corwen, and other Churches; Rüg Chapel; and many places of interest and antiquity in and around the beautiful valley of the Dee. Papers will be read at the Assembly Rooms, the free use of which has been courteously given to the Association by the Local Board, and the general arrangements are under the care of a Local Committee, of which Mr. S. Gregson Fell and Capt. Best are joint Hon. Secretaries.

THE June number of the *Nineteenth Century* will contain a paper upon Turkey, by Lord Stratford de Redcliffe; a Sonnet by Mr. Tennyson, addressed to Victor Hugo; the first of a series of papers by Mr. Froude, on the Life and Times of Thomas à Becket; and an article on Railway Accidents, by Mr. John Fowler, the eminent railway engineer. The forthcoming number of the *Fortnightly Review* will contain an article on George Sand from the pen of Mr. Matthew Arnold.

THE last sheet of the 'Douai Diary' has been printed off, and the task of compiling the Index has begun. This will be a long and laborious business, as there are some thousands of names to register. Meanwhile, Father Law is engaged in preparing the Introduction to the work, and sparing no pains or research. The volume is likely to extend to 500 pages, and may be expected before the autumn.

WE are glad to announce that nearly half of the catalogue of the charters belonging to the Bodleian Library is printed. It may be hoped that the volume will be ready for publication at the end of this year, or at the beginning of 1878.

THE Delegates of the Clarendon Press have decided to print the catalogue of the periodicals, English and American, as well as those written in foreign languages, which the Bodleian Library possesses. A few sheets of it are already in type. This publication will no doubt be an important contribution to bibliography.

PROF. PAUL DE LAGARDE, of Göttingen, has just brought out a miscellaneous volume, entitled 'Symmicta.' It contains—I, Reprints of the author's articles published in various periodicals, amongst which are reviews on the edition and translation of the Persian poet, Omar Khayam, by M. Nicolas; of the works of Clement of Alexandria, by Dindorf; and

on Dr. Payne Smith's 'Thesaurus Syriacus,' 2, A description of the Hebrew MSS. at Erfurt. 3, Fragments of the Greek texts on measures and weights by the physician Africanus and by Epiphanius. 4, Friedrich Rückert's inedited translations of Persian and Arabic poems. The essay on Armenian words compared with other languages, which the author intended for the 'Symmicta,' will come out shortly in the *Transactions* of the Academy of Göttingen.

"MR. J. DANGERFIELD" is preparing for the press a novel called 'Alix Fairford.' "Mr. Dangerfield" is the same person as the "Mr. John Latouche" whose 'Travels in Portugal' were favourably reviewed in our columns and elsewhere some time ago.

THE last numbers of Frankel-Graetz's *Monatschrift*, a periodical exclusively devoted to Jewish literature, and edited by Prof. Graetz at Breslau, contain a minute and able review of 'Daniel Deronda' from the Jewish point of view, by Dr. D. Kaufmann, whose essay on Jehuda Halevi we have lately mentioned.

DR. SCHLIEPMANN is to be present at the meeting of the Royal Historical Society on Thursday, the 14th of June, to be formally admitted as an Honorary Member.

WE have more than once spoken of the Forster Bequest to the South Kensington Museum, which was opened to the public on Monday last, after what seems an unnecessarily long time spent in arranging it. It may be worth while to summarize what has already been recorded in these columns with regard to this very important addition to the Museum. It comprises books, 20,000 in number, including not a few very interesting examples, and MSS. of peculiar interest, being the Garrick Correspondence, and the autograph of nearly all Dickens's novels, with proofs of many among them. The pictures include Maclise's 'Caxton at Westminster,' which is, however, lent by the Viceroy of India; Maclise's portraits of John Forster as Kitley, and Macready as Werner; Sir W. Scott, by Newton, a miniature; Sir W. Boxall's W. S. Landor; Keats, by Severn; Mr. Frith's Dickens; Mr. Watts's Mr. Carlyle; Mr. Frith's 'Dolly Varden,' which has been engraved; numbers of sketches in pen and ink and pencil by Maclise, including some of the so-called 'Croquis' portraits; Mr. Wallis's 'Shakspeare's House'; and other pictures by Gainsborough, Stanfield, Turner, Reynolds, Stothard, Landseer, and others. In the same room will be found Goldsmith's chair, a most interesting relic.

PRINCE LOUIS LUCIEN BONAPARTE has given to the Philological and English Dialect Societies 600 copies each of his new octavo map, in red and black, of his 'Classification of the English Dialects.' His labours and publications on the subject began, as is well known, many years before the Dialect Society started.

THE second part of the 'Fac-similes of Oriental Manuscripts,' issued by the Palaeographical Society, is now ready for distribution. It consists of fifteen plates, with descriptive letter-press; and, dealing with eight languages, has, among others, specimens of early Syriac, A.D. 509; Hebrew, A.D. 718; Arabic, A.D. 885; and Sanskrit, A.D. 1008. Additional subscribers are much wanted for this series.

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MR. GLADSTONE has revised for publication the two speeches he delivered in the recent debate on the Eastern Question. They will be issued in a popular form, almost immediately.

MR. ARBER has finished the text of his 'Transcript of the first Four Registers of the Stationers' Company, A, B, C, D, from 1554 to Nov. 2, 1640.' The fourth volume has been issued this week. An extra volume will contain the indexes, and biographies of all the leading early printers, &c. Mr. Arber is reprinting the Martin Marprelate Tracts, &c.

PROF. LEO, of Berlin, has been in London this week. His new work on Shakspeare is to be a collection of notes on the text of the poet from all available sources, but given as shortly as possible, not in the lengthy form that comments so often take. This condensing, and the omission of the text, will reduce the bulk and price of the work very much. Prof. Leo has promised to add collations and various readings too, so as to make the book as complete a handbook as possible to Shakspeare's works. Prof. Leo and his pupils have been long engaged on this publication.

WE hear, on the best authority, that forty thousand copies of M. Littre's great French Dictionary, in four volumes quarto, have been sold; and that the sale of the octavo Abridgment will soon exceed that of its original. When shall we have an English Littre?

MESSRS. MACMILLAN & Co. will publish immediately the book by the Hon. Dudley Campbell, of which we spoke recently, an account of his recent journey through Servia, Roumania, and Greece, including a visit to Constantinople. The volume will be called 'Turks and Greeks.'

MR. J. PAYNE COLLIER has sent out the instalment of his excellent new quarto edition of Shakspeare's Plays, which contains 'Othello,' and is at work on 'Antony and Cleopatra.' This veteran scholar hopes to print, as a supplement to this edition, the Poems, 'Two Noble Kinsmen' and 'The Yorkshire Tragedy.'

A NEW work, bearing the title of 'The Sea of Mountains,' by Mr. Molyneux St. John, will be shortly issued by Messrs. Hurst & Blackett. It will comprise an account of Lord Dufferin's tour through British Columbia in 1876.

MR. WELLSMAN asks us to modify our statement that Mr. Johnson suggested to Mr. Mitchell to issue the 'Newspaper Press Directory.' This book originated with Mr. Mitchell. Mr. Johnson, however, suggested its enlargement and improvement. This was done in the year 1854, and the price was reduced from 6s. 6d. to 2s., the price and form in which it is now published.

THE University Library at Cambridge has, we are glad to say, purchased from the family of the late Mr. Shilleto all books of his which contain MS. notes by the deceased scholar. So far as examined, however, these marginalia have scarcely satisfied the expectations formed.

Spottiswoode, 'On the Length of the Spark from a Voltaic Battery in different Gases at ordinary Atmospheric Pressure,' by Mr. W. De la Rue, and 'Further Researches on the Department of Vital Persistence of Putrefactive and Infective Organisms, from a Physical Point of View,' by Dr. Tyndall.

GEOLOGICAL.—May 9.—Prof. P. M. Duncan, President, in the chair.—Rev. E. R. Lewis, Messrs. J. Dorrington, E. Penton, jun., H. Rosales, and H. White were elected Fellows.—The following communications were read: 'On the Agassizian genera, Amblypterus, Palæoniscus, Gyrolepis, and Pygopterus,' by Dr. R. H. Traquair, 'On the Circinate Veneration, Fructification, and Varieties of *Sphenopteris affinis*, and on *Staphylopteris (?) Peachii*, Echeridge and Balfour, a Genus of Plants new to British Rocks,' by Mr. C. W. Peach, 'On the Occurrence of a Macrurous Decapod (*Anthrapalæmon Woodwardi*, sp. nov.) in the Red Sandstone, or Lowest Group of the Carboniferous Formation in the South-East of Scotland,' by Mr. R. Echeridge, jun., and 'On the Stratigraphical Position of the Crinoids of the Lias of the Midland and Western Counties of England and of South Wales,' by Mr. R. F. Tomes.

ASIATIC.—May 14.—Sir E. Colebrooke, President, in the chair.—Mr. N. B. E. Baillie read a paper, entitled 'Is the Sultan of the Turks the Caliph of the Musulmans and the Legitimate Successor of the Prophet?' in which he examined at considerable length the admitted authorities on this question, especially Maverty, and came to the conclusion that, on the taking of Baghdad by Tatars in A.D. 1258 and the overthrow of the Abbasside House, the Caliphate became vacant, and that the story of a certain Ahmed, who is said to have been recognized by Bibars, the Mamlook Sultan of Egypt, cannot be relied upon as satisfactory evidence, and, further, that there is no proof that, in any such recognition, the usual rules whereby the succession to Mohammed had been originally regulated, were adhered to.

SOCIETY OF ANTIQUARIES.—May 17.—F. Ouvry, Esq., President, in the chair.—The draft of a new set of statutes, as prepared by a Statutes Committee, and adopted and proposed by the Council, was laid before the Meeting, and it was announced from the chair that a Special Meeting would be held in July, when this draft would be discussed. It was further announced that any amendment to the draft must be submitted by three Fellows, at least, in writing, not later than the Ordinary Meeting of June 14th next ensuing.—A letter was read from Mr. T. Goodman, inviting the attention of the Society to some drawings of the famous De La Beche monuments in Aldworth church, "in the hope that a more extended knowledge of them may further the restoration of the sculptures they represent." The Meeting thereupon passed a resolution, deprecating in the very strongest terms the proposed restoration, as "one of the very worst cases of ill-judged restoration" that had ever come under the notice of the Society, and expressing a hope that all notion of restoring these famous effigies would be at once abandoned.

—Mr. Rendle exhibited a long Chinese roll on silk, representing, with elaborate mythological detail, the newly-born Cycle or Buddhist Kalpa. Mr. A. W. Franks explained the subjects of the drawing and deciphered the Chinese inscriptions, which proved the date to be of a cyclical year of the period Wang-leit. The date would probably be A.D. 1631. Following the date was an inscription, which Mr. Franks rendered, "From the precious repository of the shining saint." In illustration of this roll, Mr. Franks exhibited a similar roll from his own collection. This was much shorter, but was coloured. It represented the same subject, and was inscribed, "A drawing of the birth of a Kalpa by Wang Chin-pang." Then followed the date, viz., the second year of Hung-wa, A.D. 1369. In both cases the hooks to fasten the rolls and the ends of the rollers were of jade.—Mr. J. C. Dent exhibited some flint im-

plements and flakes found at Helwan, in the neighbourhood of Cairo, by his sister-in-law, Miss Brocklehurst. They were implements of domestic use, and Mr. J. Evans observed that the types closely resembled what had been found in the caves of France, such as Bruniquel.—Mr. E. Knocker exhibited the following objects:—1. A municipal horn in bronzes, formerly used for assembling the burgesses of Dover. It was of the thirteenth century, and was inscribed, "AGLA. IOHANNES DE ALEMMAINE ME FECIT." The word Agla is a well-known talismanic word. The maker would appear to have been a foreigner, but the object itself may have been wrought in this country. 2. The silver oar of the Court of Admiralty of the Cinque Ports. This has already been fully illustrated in the *Journal of the Archaeological Institute*, vols. xxix., xxx., xxxi., by Mr. Knocker, Mr. Albert Way, and more especially by Mr. Vernon, who has brought together a large number of examples of these oars, which served the purpose of a mace. To this day a silver oar, probably of the date of Henry the Seventh, is laid before the Judge of the High Court of Admiralty. 3. A very diminutive silver oar, in a kind of brass *clat*, surmounted by a crown, belonging to the Corporation of Dover, and used as a kind of tipstaff by the water-bailiffs of that port. 4. Matrices and impressions of ancient seals of the Mayor and Corporation of Dover. These have been frequently described and engraved.—Mr. A. W. Franks exhibited an interesting Roman helmet, a Roman spear-head, and a small statuette of Mercury, which had been found in Cambridgeshire. The helmet was of brass, and had been covered with a coating of some white metal. One of the cheek-pieces had been preserved. Mr. Franks observed that this was an interesting addition to the examples of Roman helmets which had been found in Britain, and which, he believed, were only three in number.—Mr. J. Evans exhibited a framed oval plate of gilt brass, commemorating the death of a child, aged five years, who "dreamed forty-eight hours before he died that he had wings and flew to Heaven." This plate may have been the back of a miniature of the child in question. Date, 1687.—Mr. E. Freshfield read a paper 'On the Palace of the Hebdomon and other Public Buildings at Constantinople,' in continuation and illustration of a communication he made to the Society, two years ago, on the antiquities of that city. Mr. Freshfield observed that, of the numerous palaces which formerly existed at Constantinople, the position of only two can now be accurately determined, and those not the most important. The principal palaces were the Great Palace of Constantine, the Palace of Blacherni, the Palaces of Sofianon, the Boukoleon, and of Hermasdas, and that of the Hebdomon. This last was situated at the northern end of the great wall, and has fared somewhat better, as the large hall has been, to a great extent preserved, though Mr. Freshfield pointed out that it had undergone serious injury since he last read a paper on Constantinople. Mr. Freshfield called attention to the curious way in which the stones of an arch in this building were jointed together by a kind of rectangular nick. This was a favourite way with Byzantine architects, and was supposed to be useful against the shock of an earthquake. The arch of the Traitor's Gate in the Tower of London was built in a similar manner. Mr. Freshfield proceeded to give an account of the Golden Gate at the other end of the wall, and of various churches in other parts of Constantinople. The paper was profusely illustrated with plans, drawings, and photographs.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 16.—The Rev. S. M. Mayhew in the chair.—A large collection of Roman remains, recently found at Sittingbourne, Kent, were exhibited and fully described by Mr. G. Payne. These consist of fictile vessels of great variety of texture and form, there being many specimens of Upchurch ware of the usual black colour, but the larger number being of reddish and light earth—all, probably, the manufacture of the district. Three charming glass

SCIENCE

SOCIETIES.

ROYAL.—May 17.—Dr. Hooker, President, in the chair.—The following papers were read: 'On Hyperjacobian Surfaces and Curves,' by Mr. W.

flags were also found and shown, and were much admired for their perfect condition and delicate fabric. Many personal ornaments were also exhibited. The whole series is the result of excavations in the neighbourhood of Sittingbourne, where the disturbance of the soil for brick-making has revealed the unexpected presence of Roman interments over a large area of country.—Mr. Loftus Brock exhibited a large collection of Roman and mediæval pottery, recently found at a considerable depth beneath the present surface on the north side of Newgate Street. Some of the fragments of pottery, of very rough make, were pronounced to be of pre-historic date.—Mr. C. H. Taibot minutely described the Saxon arches of Britford Church, recently opened, which, from their being formed with mortar having pounded brick, after the Roman manner, had been declared to be of Roman date.—Dr. Stevens described a scold's bridle from Vernham, Hants, of novel form, having a lever beneath the tongue, and with a rope workable by the leader of the unhappy victim during the period of her barbarous punishment.—The Chairman showed some valuable glass of Roman date, found in London.—The Rev. Canon Ridgway read an exhaustive paper 'On the Temples and Worship of Baal with reference to similar Remains in England.' The lecturer traced the rise of the worship of Baal in the East, and its spread to contiguous countries, and went over the indications of its former presence in Great Britain by reference to the names of places, the Baal fires, and numerous rites.—Mr. G. Wright announced that the next Congress would be held at Llangollen. The names of many local supporters were announced and agreed to.

NUMISMATIC.—May 17.—J. Evans, Esq., President, in the chair.—Messrs. A. E. Copp and T. K. Ford were elected Members.—Mr. Evans exhibited a rare coin of Maximianus Daza, struck in memory of Maximian; also an extremely rare silver coin of Carausius, with the legend *EXPECTATE VENI*.—Mr. Vaux exhibited two gold coins of Kashghar, issued by the ruler of that place, in 1873-4, with the name of Abd-al-Aziz, probably referring to the late Sultan of Turkey, and in recognition of his position as Suzerain.—Mr. H. S. Gill read a paper, 'On Seventeenth-Century Somersetshire Tokens not described in Boyne's Work.'—Mr. R. W. Cochran-Patrick communicated some notes towards a Medallic History of Scotland, comprising descriptions of several rare and hitherto unattributed medals.—M. J. P. Six, of Amsterdam, communicated a paper, entitled 'Observations on Phœnician Coins,' in which he traced the numismatic history of each of the principal cities of Phœnicia from the commencement of a Phœnician coinage, placed by M. Six in the fifth century B.C., down to the time of its final extinction by the Romans.

ZOOLOGICAL.—May 15.—Prof. Mivart, V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Menagerie during the month of March, and called particular attention to a Ceylonese Fish Owl (*Ketupa Ceylonensis*), from Ceylon, presented by Capt. H. B. Turner; a female antelope of an uncertain species, transmitted by the Sultan of Zanzibar along with other animals to the Prince of Wales, and deposited by H.R.H. in the Gardens; a Pigmy Marmoset (*Hopale pygmaea*), purchased April 27th, and stated to have been obtained at Pebas on the Upper Amazons; and two Yellow-thighed Parrots (*Catca xanthomera*), new to the collection, received along with the marmoset from the Upper Amazons.—Mr. Slater made remarks on the progress and condition of the Zoological Gardens of Rotterdam, Amsterdam, Antwerp, Brussels, and Ghent, which he had just visited.—Letters and papers were read: from Mr. G. S. Brady, on the fossil Ostracoda of the Antwerp Crag,—from Dr. F. Day, on the capture of a specimen of *Coregonus oxyrhynchus* on the coast of Lincolnshire,—from the Marquis of Tweeddale, containing a memoir on the Birds of the genus *Batrachostomus*; the author came to

the conclusion that there were seven recognizable species of this difficult group inhabiting the Indian region, one of which, yet undescribed, was from the Philippines; and the rule appeared to be that the females were rufous from the nest, while the males are brown and sometimes spotted,—by Mr. E. R. Alston, on a Shrew, from Guatemala, which had been indicated without being characterized by the late Dr. Gray, and for which the name of *Sorex vera-pacis* was now proposed,—by Mr. A. H. Garrod, the second portion of a series of papers on the Anatomy of Passerine Birds,—from Mr. T. E. Buckley, containing additional remarks on the past and present geographical distribution of the larger Mammals of South Africa.

CHEMICAL.—May 17.—W. Crookes, Esq., V.P., in the chair.—The Chairman announced that an Extraordinary General Meeting would be held on May 31st, at 8 P.M.—The following papers were read: 'On a slight Modification of Hofmann's Vapour-density Apparatus,' by Messrs. M. M. P. Muir and S. Sugura. The authors propose to omit the india-rubber plate of the original apparatus, and mark off the height of the mercury by a cathetometer and a slip of gummed paper.—'Note on the Fluid contained in a Cavity in Fluorspar,' by Mr. J. W. Mallet. The cavity was 6 mm. by 2.5 mm. by 1 mm.; it contained water and a bubble; on heating, the bubble became less mobile, and the crystal showed signs of incipient splitting.—'Examination of Substances by the Time Method,' by Mr. J. B. Hannay. The author has determined the loss sustained by various hydrates in equal successive intervals of time when submitted in a Liebig's drying tube to a current of air at various temperatures, and thus obtains evidence of the existence of hitherto unknown hydrates. Magnesium sulphate, when treated as above, loses 8 per cent. of water, at 100° C., in five minutes; the loss is then much slower and regular up to 29 per cent., when the rate of loss decreases somewhat suddenly, from the formation of a lower hydrate, which loses water much more slowly.—'On the Dehydration of Hydrates by the Time Method,' by Mr. W. Ramsay.—'On the Transformation of Aurin into Rosaniline,' by Messrs. R. S. Dale and C. Schorlemmer. By heating sulphuric acid and pure phenol, and gradually adding oxalic acid, pure aurin is formed; by the action of ammonia on aurin, red aurin is produced, which, by the action of alcoholic ammonia at 150° for several days, is converted into rosaniline. The authors consider aurin to be identical with rosolic acid.—'On certain Bismuth-Compounds, Part VI,' by Mr. M. M. P. Muir. The author describes the preparation, &c., of hypobimouthous oxide, bimouthous oxychloride, and oxybromide, and sulphobimuthyl chloride.—'On the Theory of the Luminous and Non-luminous Flame,' by Mr. J. Philippon. The author states what he considers to be the causes of the luminosity or non-luminosity of flames.

METEOROLOGICAL.—May 16.—Mr. H. S. Eaton, M.A., President, in the chair.—Messrs. S. Bretton, J. G. Burgess, D. M. Home, and F. G. Tipping, were elected Fellows.—The following papers were read: 'An Improved Form of Mercurial Barometer,' by Mr. R. E. Power. The improvement consists in the use of a double column of mercury, so that, in the event of a vacuum being formed by the escape of some mercury into the cistern, the shock is no longer felt by the tube, but in the first place is received by the mercury alone, and then reflected, much diminished, into the cistern, where it is modified by the presence of the atmosphere. At the same time, owing to the peculiar construction of the cistern, the probability of any mercury leaving the tubes is much less than in the case of the standard barometers at present in use. It is also believed that the employment of the double tube will do away with the necessity of boiling the mercury.—'The Relation between the Upper and Under Currents of the Atmosphere around Areas of Barometric Depression,' by the Rev. W. C. Ley. This paper gives a description of the mean directions of

the movements of cirrus clouds over the different segments of areas of depression. The subject is treated on its observational side, as it is not yet considered ripe for much theoretical discussion, but one or two points seem likely to throw some light on the theory of the movements of the atmosphere.—'Contributions to the Meteorology of the Pacific; the Island of Rapa,' by Mr. R. H. Scott. Rapa is a small island, eighteen miles in circumference, in the South Pacific, in latitude 27° S. and longitude 144° W. The observations were made by Capt. D. E. Mackellar, on board the depot ship Medas, during the period extending from December 15th, 1867, to May 27th, 1869. The climate appears to be an equable one.

PHILOLOGICAL.—May 18.—Anniversary Meeting.—Mr. H. Sweet, President, in the chair.—The following Officers were elected: President, H. Sweet; Vice-Presidents, The Archbishop of Dublin, E. Guest, W. Stokes, A. J. Ellis, Rev. R. Morris, and J. A. H. Murray; Ordinary Members of Council, E. L. Brandreth, C. Cassal, C. B. Cayley, R. N. Cust, F. T. Elworthy, H. H. Gibbs, E. R. Horton, H. Jenner, Rev. E. Kennedy, R. Martineau, Rev. J. B. Mayor, W. R. Morfill, J. Muir, H. Nicol, J. Peile, C. Rieu, Rev. W. W. Skeat, E. B. Tylor, H. Wedgwood, and R. F. Weymouth; Treasurer, B. Dawson; Hon. Sec., F. J. Furnivall.—The President delivered his Annual Address, containing Reports by himself on the work of the Society in 1876-7, on English Philology, on Phonology, and on the Characteristics of English Philological work; and Reports by Dr. Gallée, of Haarlem, on Dutch; by Dr. F. Tamm, on Swedish; by Prof. A. Leskien, on Lithuanian; by Prof. F. de Courteille, of Paris, on Turkish; by Prof. Hübschmann, of Leipzig, on Armenian; and by Mr. R. N. Cust, on the Languages of the Indo-Chinese Peninsula and the Indian Archipelago.

PHOTOGRAPHIC.—May 8.—J. Glaisher, Esq., President, in the chair.—The discussion on the 'Nitrate Silver Bath,' which had occupied three evenings, was closed by Mr. J. Spiller (who had introduced the subject) reading his reply.—A paper was read by Capt. Abney, 'On some further Experiments with Alkaline Development.'

PSYCHOLOGICAL.—May 17.—Annual Meeting.—Mr. Serjeant Cox, President, in the chair.—The President, Vice-Presidents, and Council were re-elected. Lord Borthwick was elected a Vice-President.—A resolution was passed for the publication of the psychological facts and phenomena communicated to the Society.—A discussion was then taken on the paper narrating some experiences of a distinguished American, which was again adjourned.

MEETINGS FOR THE ENSUING WEEK.
Mon. Geographical, 1.—Anniversary.
Tues. United Service Institution, 8.
Wed. Royal Institution, 3.—'Chemical Philosophy of Sir Humphry Davy,' Prof. J. Dewar.
Thurs. Civil Engineers, 8.—Discussion on Water-Pressure Machinery; 'Economical Method of Manufacturing Gunpowder Charcoal,' Mr. G. Haycraft.
Wed. Society of Arts, 8.
Thurs. Royal Institution, 8.—'Heat,' Prof. Tyndall.
Fri. Institute of British Architects, 8.
Sat. Royal Institution, 8.—'Antiquities of Mycenæ,' Mr. C. T. Newton.
Fri. Antiquaries, 8.—'Antiquities of Mycenæ,' Mr. C. T. Newton.
Sat. Civil Engineers, 9.—President's Conversations.
Fri. Archaeological Institute, 4.
Sat. Philological, 8.—'French Genders,' Part I, Prof. Camille.
Sat. Some Points in Early English Pronunciation, Mr. R. Nicol.
Sat. Royal Institution, 9.—'History of Education,' Mr. G. Browning.
Sat. Royal Institution, 3.—'Recent Discoveries at Mycenæ,' Mr. C. T. Newton.

Science Gossip.

'TYGE BRAHES METEOROLOGISKE DAGBOG, holdt paa Uraniborg for aarene 1582-1597' is the title of an octavo volume recently published by the Royal Danish Academy of Sciences at Copenhagen. Scientific readers, as well as meteorologists, will take interest in Tycho Brahe's meteorological journal, with its daily record of the weather that prevailed on the coast of Denmark nearly three hundred years ago. We learn from the Preface by Mr. Friis that the manuscript was discovered a few years since in the Imperial Library at Vienna, and it may well be believed

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that its publication by the Danish Academy has been a labour of love. A summary and an excellent index are appended to the journal, and these are followed by a *résumé* in French, with diagrams drawn up by M. Paul la Cour. The contents of this interesting work are thus rendered accessible to all readers.

The boring experiment, made by the Diamond Boring Company at the brewery of Messrs. Meux, in Tottenham Court Road, has resulted in disappointment, so far as the supply of water goes, but it has settled a most important geological problem. Somewhat suddenly the borer has passed from the Lower Greensand into a stratum, well marked by fossils, which Mr. R. Etheridge, the paleontologist to the Geological Survey, has pronounced to belong to the Devonian rocks. The whole of the secondary rocks below the Cretaceous system are missing. No traces of the coal measures, or of the Carboniferous Limestone below them, are found. Old Red Sandstones, upon which the Tertiary formations have been deposited, form the base of the deposits in the valley of the Thames. This settles for ever the question of the existence of coal near London.

The *Monthly Record* of the work of the Melbourne Observatory, Victoria, for September, 1876, through the attention of the Government Astronomer is to hand, as are the Reports of the Mining Surveyors and Registrars for the quarter ended the 31st of December, 1876, and the statistics of Friendly Societies. The former tells us that 228,640 ounces of gold were got in that quarter from alluviums and quartz reefs.

DURING the month of April, "telephonic" concerts were given in Boston, through musical instruments played in Philadelphia. At Washington also, on April 9th, eight airs were listened to with great attention. The intonations were said to be remarkably clear. Prof. Gray stated on this occasion the new fact that the music, or electric waves of sound, was also conveyed by induction along other parallel telegraphic wires attached to the same poles.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHTY-EIGHTH EXHIBITION IS NOW OPEN from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.—5, Pall Mall East.
ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-THIRD ANNUAL EXHIBITION IS NOW OPEN from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall.
H. F. PHILLIPS, Sec.

GOUPIL & COMPANY'S FINE-ART GALLERIES, 25, Bedford Street, Covent Garden.—NOW OPEN, an Exhibition of High-Class Continental Pictures, including Lefebvre's fine Painting, 'THE MORNING DEW,' and important Examples by Gérôme, Fausti, Decamps, Bouguereau, Troyon, Corot, Chevreillard, De Neuville, De Nittis, Van Marcke, Ziem, Fortuny, Villégas, Cortezzo, Promentier, Jinnenez, Sorbi, Jencis, J. and W. Maris, Sadie, Ten Kate, and other celebrated Foreign Artists.—OPEN DAILY from Ten to Six o'clock.—Admission, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 33 by 23 feet, with 'Dream of Pilate's Wife,' 'Christian Martyr,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY. (Fourth and Concluding Notice.)

As has been already stated, Mr. F. Goodall appears in this Exhibition in no less than three characters. As a painter of Scotch landscapes he reproduces some of the well-known mannerisms of Mr. P. Graham. Then he assumes the brush of Mr. G. Leslie, and has puzzled many by his imitation of the somewhat mannered but always charming painter of 'Celia's Arbour.' There are, however, some shades of difference between the two styles, and the difference is not to Mr. Goodall's advantage. Mr. Goodall's third style is his own, but with considerable improvements. Altogether Mr. Goodall has done much to enliven a comparatively dull exhibition. The reflection of Mr. G. Leslie's art is *The Time of Roses* (No. 216): a young mother, with a face like those affected by Mr. Leslie (see 'The Lass of Richmond Hill'), but with more character in it, bears a baby to the side of a standard rose tree, which is placed in a formal "Queen Anne" garden, a modern antique. The mother watches

the child, and enjoys its movements and expression; her figure is somewhat artificial, and as stiff in its pose as if we heard her stays creak, but this is not a defect in the "Queen Anne" style in painting. She is graceful, and not devoid of movement; the baby is charming in its solidity and infantine seriousness and wonder. The background is capitally painted, and the style of the whole is curiously like, yet quite unlike, Mr. Leslie's mannerisms. Mr. Goodall appears as himself in the large picture in Gallery VIII., *The Water-Carriers, Egypt* (614), figures of girls and others moving near a pool. There is a somewhat vivid illumination, which smells strongly of the lamp. The picture is enriched with colours in contrasts not commonly affected by so sober a painter as Mr. Goodall, and is much stronger in tone than is customary with him, more lively in design. It was a capital idea thus to hold the mirror to his brethren, and we trust Mr. Goodall will continue the practice next year, giving us a good "Cope," a moderate "Sir John Gilbert," and a really pathetic "Herbert."

La Dinette (245), by M. E. Frère, is not so good as the pictures by him at the *Salon*, which have already been noticed in these columns; here, children are playing at dining; the scene is a cottage interior; there are refinements of tone in the picture which few produce more happily than the artist; the still life is, as usual, capital, but the handling is rather thin, and most of the faces are but weakly expressive.—*La Siesta* (231), by Miss F. Bonneau, is a tolerably successful plagiary on Mr. Tadema in manner and subject. A damsel lies on her back by the side of an *impluvium*.—*In Time of War* (266), one of Mr. T. Faed's pictures, is mannered in subject, style, and defects, yet it has not a few merits. The scene is a Scottish cottage, of course. A widow is sitting mourning by the side of a bed where two of her orphans sleep the sleep of innocence; a baby is in her arms asleep; the best point of design in this picture is the sympathetic action and expression of the dog who sits at the woman's feet, and looks puzzled, but is full of feeling. The painting of the basket of firewood is clever; the carnations lack cleanness, clearness, and precision of touch. In *A Runaway Horse* (448), which is likewise by Mr. T. Faed, there are some well-designed elements, powerful local colour, and much tact; but there are also many defects, such as disproportions in the figures, and much careless painting, especially in the flesh.—Mr. E. Crowe's *Prayer* (283) is not so good as his other works. A French girl is depicted kneeling before a crucifix in a side chapel of a large church; her action is full of expression, her figure is neatly, soundly, and firmly painted; the whole is solid and full of light, but the effect is hard, the colour is cold, and there is need of breadth in many parts. Mr. Crowe's *Bridal Procession at St. Maclou, Rouen*, (389) exhibits the same technical characteristics, but though less agreeable, it has abundance of light, and there is a truly spontaneous sense of humour in the face and air of the big *Suisse* who marches before the newly-wedded folks. The choice of this subject was surely a mistake on Mr. Crowe's part, whose "serious" character needs better themes, and fails in trivial ones. He is seen to much more advantage in the admirable 'Silkworms' (184).—Mr. J. Clark's *Early Promise* (292) is not one of his best pictures, in expression, painting, or subject. A boy's drawing is being inspected by a benevolent parson, whose daughter—her hair plaited down her back—joins sympathizingly in the examination.

We cannot admire Mr. T. Armstrong's *Feeding Pigeons* (301), although it evidently affects a most exalted pictorial strain. Mr. Armstrong must take more pains with his drawing; he must paint with more study, delicacy, tact, and brilliancy; he must add expression, modelling, and tone, or contrive to pass muster in at least one or two of these technical requirements before he can be ranked as an artist of culture on account of what he has now done. The picture exhibits a pseudo-classical figure of a young woman in the act of feeding

doves, but her face is modern, her head is out of proportion to the rest of her figure; her costume exhibits mere pretences of drawing, study, and modelling. There is no body or limb in the dress, but the most unfortunate part of the figure is the right arm, which is curiously ill drawn. Mr. Armstrong belongs to a numerous class of artists of native ability who have gained something of reputation too soon, and since achieving a temporary success have neglected those studies which alone could secure a permanent position. It is supposed that this painter had quite an *entourage*, or "tail" as it is sometimes called, of admirers. What can the believers think of this figure?—An utter contrast to the last, not, however, perfect in draughtsmanship, is Mr. Cope's *Hope Deferred* (309), which hangs near it; a lady reclining on a couch and musing, a pretty and attractive, but by no means solid picture; the best of the artist's four contributions.—*Towing on the Nile* (344), by Mr. Bridgman, fellahin at work, is effective but excessively coarse, not to say common and vulgar in painting. The visitor will find a picture in the *Salon*, with a better design of this subject, and much better painted, the work of a noteworthy artist, M. Mouchot, and styled 'Une Dahabieh, sur le Nil' (1563).—Oddly enough, there is a third and still more original picture, illustrating the motive of *halage*, in the Lecture Room at the Academy; it is by Mr. W. L. Wyllie, and styled *Tracking in Holland* (985); groups of women and men towing on the high bank of a canal; our standpoint being below, places the full blooming water-rushes and other plants in the foreground, so as to hide much of each figure, but affording a striking harmony with the sky; the masts only of the boats are seen; a telling picture, the spontaneity and brightness of which amply redeem its slight execution; the slow movement of the haulers is admirably expressed.—Another picture by Mr. Bridgman is in Gallery V., being *Pharisee and Publican* (391), two men in a mosque (?); their characters are suggested by the title. It is better painted than his other picture, but still the handling seems heavy and coarse. The motives are commonplace, and the design is commonplace, although, at first sight, telling.

With Sir John Gilbert there is always power, and a dramatic, not to say theatrical, conception of the subject; he knows how, as they say in theatres, "to put it on the boards," to make colour, light, shade, tone subserve chiaroscuro, and employ each and all these elements to emphasize the motive, to distinguish the subject, and thus to give prominence to the picture; these are his undoubted faculties, and rare ones they are. He is the Rubens of our time, and very like Rubens in many ways, without, however, his largeness of conception, his noble grandiosity of style, and especially without ability to deal with the silvery greys in which Rubens may take a place not very far below Velasquez and Veronese. A picture before us suggests these remarks, because, if Rubens had lived in our time, and copied a Veronese into modern English, it would have been to some such result as *Doge and Senators of Venice in Council* (366), which displays a wonderful faculty for picture-making, and was inspired by old types, not the product of the artist's genius; and it was produced, no doubt, with the utmost facility, with undeniable felicity, with singular completeness so far as it goes, and yet does not touch the heart in the least, nor is there an indication that it cost the artist any toil worth speaking of. It was said of Horace Vernet that he could paint a battle-piece extending from Versailles to Paris and back without the least fatigue or risk of his digestion, and probably Sir J. Gilbert could, with conspicuous ease, decorate the Great Pyramid.—Mr. Sant's *Gleanings* (310) is a life-size full-length of a girl at a doorway and holding a basket of peaches. As to design, it is prose in paint, but, as a portrait, it is nicely treated, sound enough, and, if not fine, attractive.—Mr. P. R. Morris's *The Heir of the Manor* (374) has a good deal of spirit and showy technical qualities; the scene is a glade of a park

in sunlight and shadow; the stupid "heir," a baby, and several deer study each other; a graceful figure of a sister in white advances over the grass. The deer and the trees are dexterously, if not learnedly or solidly, portrayed. The work will not bear examination, but, at least, it looks pleasantly like a picture, which is more than can be said for the same gentleman's dull and coarse *The Lost Heir* (622).

Let us now consider a group of landscapes. The first to notice is Mr. E. Leslie's *Daybreak on the Atlantic* (219), a fine, solid example of true and learned modelling of waves, expressing the movement of a ship with rare felicity; noteworthy for just treatment of the atmosphere and broad sober colour. *A Calm off the Foreland* (414) is equal to the last, and the colour is even better, or rather warmer. See, likewise, by the same, *A Gale* (602), a rank of craft, riding head on to the wind, the nearest with two anchors down, the whole heaving in the roll of one long wave. Three capital pictures of grey seas and skies.—*A Disused Harbour, Suffolk*, (229) is Mr. W. Logsdail's work, a capital vista of a pier and channel.—A much more pretentious picture is Mr. V. Cole's *Summer Showers* (239), a vista of a full stream, enriched with foliage, rushes, and floating flowers, gleams of light and flying shadows. It is painted with unusual attention to aerial perspective, but a superabundance of paint is still obvious. *Arundel* (432) is not so good a picture, and owes less to studies than its companion. Proofs of this are to be found in the drawing and modelling of the craft moored in front on our left, the crude mid-distance, the weak and shallow distance; the best part is the wharf on our right.—The last work shows realism, not loyally carried out; the next landscape is of the eclectic order, faithful enough to nature, but referring distinctly to a noble, monumental, and therefore conventional, type in art, the subtle art of the old masters of Italy. It is Signor Costa's severe and solemn *View near Bocca d'Arno* (397), composed with a rushy marsh, figures of girls, a gleaming grey river, far-off purple hills, a thunder-laden sky. It supplies a beautiful piece of tone, sober harmony of colour, lines ordered to perfection with graceful thought, a grave and dignified sentiment pervading all; it exhibits, therefore, quite the reverse of Mr. V. Cole's aims in art.—Notwithstanding that it possesses some of his tender silvery tones, we cannot think Mr. J. W. Oakes's *Quiet Morning in Early Autumn* (443) is worthy of him.—M. Aumonier's *Easton Broad* (265) is a fine, brilliant and delicate landscape, broad, warm, and airy; flat sands, marshland, and a mere. See *Wheat* (1029).—A curious and instructive lesson may be got by bringing together the landscapes of MM. Aumonier, Costa, Cole, and E. W. Cooke. See, by the last, *Schevening Pink Preparing for Sea* (288), which is, as before from him, a capital piece of drawing: observe the outlining of the boats, their rigging, and the sands; but the clouds are sculptured, the sea is of ice, and an arid, harsh, and bitter "east-wind" sort of atmosphere pervades everything. A more important and valuable picture by Mr. Cooke will be found in Gallery X., being that which is styled *A Sussex Garden Glen* (1341), where pictorial qualities have been subordinated to scientific ones, and the result is a painted treatise rather than a picture.—Mr. Naish's capital representation of the true working of a lifeboat, styled *Lifeboat Returning* (438), has qualities not very different from those of Mr. Cooke, without such a lack of pictorial ones. It is solidly and carefully painted, well drawn, treated with profound knowledge of the movement of water, its surface, colour, texture, and tones, likewise as to the poise and swing of a large boat while riding on a great wave. It has abundance of light, and is in much better keeping as to colour than any former work by the artist; there is some awkwardness, most injurious to the composition and detrimental to the design, in the right arm of the coxswain, who is standing up; if this were not relieved against the white sea there would be nothing to complain of. The picture is worthy of a better place,

for its good draughtsmanship will bear examination.

An interesting, but unfinished, picture by the late J. F. Lewis comes next, *The Street and Mosque of the Ghoreyah, Cairo* (454). There are numerous figures; a strong effect of light and colour is powerfully indicated and elaborately drawn in the mode of the famous painter, and the work is valuable as showing his technical processes.—Mr. Inchbold's *Yarmouth, Isle of Wight*, (472) introduces us to Gallery VI. in a brilliant manner. With some roughness of execution, more apparent than real, it combines a great deal of fine finish, just lighting, solidity, pure colour, and profound general and local truth. The carefully studied ordonnance of the aerial effect and the tones are worthy of high praise.—Another good coast scene occurs in Mr. H. Moore's masculine and learned *Loss of a Barque in Yarmouth Roads* (489), a vessel aground, and swamped by breakers. The movement of the waves is powerfully rendered, and these are very truly painted; there is much beauty in the effect of light and local colour; the modelling, though the reverse of smooth, is characteristic of the painter. See, likewise, by the same, the very pathetic *Last of the Light* (1004), where the day fades on the sands and shallow sea, with many ships that seem going to their rest: it has a lovely distance. This picture and the next have similar technical qualities. *Mist and Sunshine* (1351) needs no other comment.—Mr. A. Goodwin's *A Baptism of Flowers* (509) is a true landscape in its delicacy and solidity, giving, with richness, precision, and brilliancy, a glade in spring, dark firs and bare beeches, blue and yellow flowers in splendid abundance, and the ground red with last autumn's leaves. Especially noticeable are the drawing of the trees, and the aerial effect. *The Returning of the Toilers* (1329) is a view of the sea from Lynton, with fishermen returning, hailed by their wives and children from the cliff. A fine, expansive, and noble view in cloudy light, and almost stereoscopic in treatment.—A famous hand appears at work in Mr. Linnell's *Autumn* (552), a little valley, in intense whitish sunlight, with rich autumnal trees, a stream, and a wide view over a rough country, the whole being strong in colour, and marked by the style of the painter.—Mr. MacWhirter, in *Over the Border* (588), a telling picture of evening on a rugged scene, a man galloping for life on a broken road, is more effective than sound. In fact, the artist has gone over the border between fine and showy practice in painting, for his work is meretricious and pretentious, but, having a spontaneous and well sustained motive to give it attractions for the uncritical, it is not so futile as the raw, flashy, and flimsy *Source of a River* (656).—Not far from the last may be seen capital landscapes: "*Still Waters*" (601), by Mr. E. H. Fahey, a hard but careful and genuine picture, which would be more acceptable if it were less cold; Mr. G. Reid's *Broadsea* (604); Mr. F. Slocombe's *Market Boats on the Hastings Beach* (610), which is broad and striking; and Mr. Holyoake's snow-piece (611), with lovers halting at a stile, while the gentleman writes a declaration in the snow. The lady's figure is dainty and pretty. The gentleman is rather "fine"; the landscape has been carefully treated, but lacks warmth.—The last quality admirably procured in the French manner, in a snow-piece, may be studied in M. L. Munthe's *A Winter Evening* (644), exhibiting snow on a plain, with a beautiful sky, a fine effect of air, the whole rendered with such high artistic faculty and delicacy as make the picture one of the best landscapes here.—Here may be noticed Mr. H. Gibbs's *Bolt Tail* (626); Mr. B. Foster's *A Brook* (633); and Mr. W. Linnell's capital and solid *Hay Field* (636).—Mr. G. H. Boughton's *Snow in Spring* (640), young folks in a wood, is not so happy as former pictures by him have been: it is decidedly mannered and artificial.

In the Lecture Room are some noteworthy landscapes, including Mr. F. S. Walker's *Hay-making Time* (929), a bright and rich picture, and the half-landscape, half-animal picture, "*He's Cast a Shoe!*" (957) by Mr. Otto Weber: the horses are

admirably drawn, but the distance, with its coldness and hardness, mars the picture.—Also On the *Beach, near Lowestoft* (1007), by Mr. Logsdail; Mr. J. Farquharson's showy but meretricious snow-piece, with a long shaw or hedge vanishing in the picture, styled "*When Snow the Pasture Sheets*" (1017); and Miss J. Ingli's *Rock Pool at Low Tide* (1048), an intensely rich and original picture, sunlight and shadows in force shed on a rock-cleft, clear green water seen below. In Gallery X., besides other pictures already noticed, are Mr. S. Arbouin's *A Pool, Alpes Maritimes* (1400), and *The Gently Heaving Tide* (1371), by Mr. P. Graham, waves slowly surging into, before they as slowly relapse from, a rocky nook, where hair weed, lichens, black mussels, and other adornments are rife, a place which is swept over by a sharp wind, and dimmed by grey drift of clouds. There is an idea expressed by this picture, the uniform but manifold motion of the surge, coming in and drawing back again, hissing as it seethes in the crenelated rocks, and partly stained by its burden of air absorbed in the movement, and still more by the charge of earthy particles it has taken up. The idea must have struck most people. It is essentially mournful, and its pathos is undeniable, although it is obvious enough. Consequently, this picture will please a number of people who welcome anything which arouses their memories or their sympathies. The artist will not be so easily satisfied by Mr. Graham's loose modelling of wave-worn rocks, which seem to have no structure in them, nor richness of local colour and light and shadow. Nor will the student of nature accept the *ad captandum* painting of these surges, which, if they are not transparent, reflect objects above them, or, if otherwise, do not conceal the objects which are covered by them. It must be one or the other circumstance which rules the condition of this water; but it is hard to tell what the black smears are which occur on one part of the nearer portion of the great surge. Are they indications of mussels submerged, or are they reflections of mussels visible on the bare rock? This is but one point suggested by an examination of this picture according to its own standpoint, which is, of course, a completely realistic one. Why did not Mr. Graham draw with something like attention the birds, presumably gulls, which hover over, or rest on, the foreground rocks here? A gull is not a difficult bird to draw, but the big birds on "willow-pattern" plates are better drawn than Mr. Graham's gulls.—Not far from the last is a capital picture, *From Moel Siabod* (1369), by Mr. D. Bates; but it is too slight in handling.

We must return to the Lecture Room in search of Mr. Brett's splendid *Mount's Bay* (946), a view taken from a little to the east of Kynance, a village hidden within one of the clefts of this wonderful panorama, which gives, with something like enchantment, the superb features of that glorious prospect in the shadowless magnificence of summer noon, with the purest sunlight on the level blue, turquoise-and-sapphire-like sea, and the rocks round which it heaves so slightly, as to produce visible rings of ripples, and not a wave at all; a light breeze also ripples the surface of the water, being without force enough to raise it into ridges. Thus the resplendent plain remains, in parts, a mirror, but an imperfect one, and there reflects the blue firmament, its snowy vapours, and their respective azure and white tinges, also the darker, deeper-toned, and many-tinted cliffs and rocky peaks, the glowing vegetation, are reflected; ardent white light, and deep blue shadows, are mocked in their intensity. Elsewhere the surface is a less complete reflector, and the searching light of day descends through fathoms of pale glassy green water, to be itself reflected by, while it reveals the pure white sand of, the sea bottom. Daylight is everywhere, in the fullest, broadest effulgence, except under the projecting ledges of the rocks, where shadows like bronze lie darkling, and with sharply-defined edges attest its brilliancy. Fierce white light lies on the rugged cliffs, revealing the grey *bryozoa*, and the yellow and orange lichens, which latter supply the high key-note of

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colour for the picture, distinguished by the artist's success in dealing with chiaroscuro in intense light, a technical motive which Mr. Brett, in common with Turner, Mr. Holman Hunt, and a few others, has already more than once illustrated brilliantly. The cliff-tops are clad in furze, the golden flowers of which have faded, but are, we think, too faintly represented here, having been sacrificed, in fact, as it seems to us, to the splendour of the orange lichen on the central isolated rock near the foreground; the high note of the colour is there. On the cliff tops, likewise are acres of sloping, dry, and harsh poor pasturage of a few sheep, which summer has, despite the sea, caused to wither to a pale, brown yellow. The visitor should notice the fine draughtsmanship of the sea levels, the foreshortening of its surface, its irregular reflections being magically drawn and exquisitely graded and painted; and he should study the drawing of the spire-like islets that issue from the sea; the modelling of the sloping downs is worthy of his closest attention; and, above all, let him study the glorious mystery of white cumuli which lie, a veritable cloud-land, beyond the "horizon's rim," and seem to loiter there, and are hardly veiled from us by the faint purple haze-like earth-band of vapours which intervene between us and the white, mountainous, and immeasurable vapours. Such are some of the elements of Mr. Brett's single contribution, such is the artist whom the Royal Academicians, having to elect a landscape painter, did not elect on the last opportunity! Of course, Mr. Brett is not the only fine landscapist who had a claim to be chosen and was not chosen. Mistakes like this make the best friends of the Royal Academy despair of its future. What can be said for an institution which, claiming to represent British Art, rejected Mr. Linnell for thirty successive years, gave on one occasion a single vote to Mr. Holman Hunt, overlooked Mr. F. W. Burton, Mr. Alfred Stevens, Mr. A. W. Hunt, and a score more of good men; and chose, to the amazement of mankind, Mr. P. Graham and Mr. M. Stone.

Before completing this survey with an examination of the water-colour and architectural drawings, the engravings, and the sculptures, let us return to the few remaining figure pictures which deserve attention, if not admiration. Among them are Mrs. Ward's capital *Princess Charlotte of Wales* (45), in an act of charity, with graceful points, but some lack of smoothness, if not of finish; Mr. W. Holyoake's *Edith* (61); Mr. Picknell's *Breton Peasant Girl Feeding Ducks* (76); Mr. B. Bradley's *Sheep-Washing* (130); Mr. A. Ward's *A Favourite Ibis* (133); Mr. W. Gale's *Zillah, the Flower Girl* (248), and *An Algerine House* (1357); Miss Brook's *Little Wisdom* (253), a portrait of a child; Mr. F. Morgan's *A Summer Holiday* (293); Mr. O. Weber's *Roman Campagna* (307); Mr. E. M. Ward's *Last Interview between Napoleon the First and Queen Louisa of Prussia* (408), a dramatic representation of the famous incident; Mr. J. B. Bedford's *Curly Locks* (436); Miss Escombe's *An Eucher Biting* (445); Mr. A. Moore's *A Reader* (469), a single standing figure, a study of delicate quality, in rose-pink and white, marked by the style and the manner of the author, of equal excellence to that of most of his pictures, but certainly not superior to them.—Mr. Yeames's *Waking* (473), a little child in bed, with the puzzled look of childhood aroused; a capitally rendered expression and good attitude are here. She wears a blue dress, which is rather weak, but otherwise good in colour. The same artist's *Amy Robart* (1027), the imaginary death-scene of Scott, a spectacular but powerful work, not desirable in a house. The lady's figure shows good design and broad painting.—Mr. C. N. Hemy's *A Nautical Argument* (517), sailors discussing a chart of the Bristol Channel, a fully toned and powerfully characteristic work, with considerable humour.—Mr. J. W. Nicol's picture of an old cavalier bachelor (516), reclining at ease, smoking, a work which clearly infringes on the style we suppose to have been patented by Messrs. Orchardson and Pettie; the chamber is as bare of goods as his own bones

are of flesh.—Mr. Fulleylove's picture (513) may be classed with this as to its mannerisms.—By Mr. J. W. Nicol is *Looking up an Old Acquaintance* (536), an old cavalier reviewing an ancient rapier, counting its notches, signs of battles fought in youth, a cleverly treated picture of its class.—Mr. P. F. Poole's *Autumn* (557) shows, with characteristic qualities, a child in a cottage garden looking at a red-breast.—In Mr. E. Par-ton's *The High Hall Garden* (at Haddon) (558), there are pretty, dainty figures of ladies, and a sunny, but rather heavily-painted background.—Mr. C. Robertson's *The Wall of Wailing, Jerusalem* (572) is careful and effective; a well-known subject is displayed with some power.—Mr. S. Lucas unfortunately reproduces the shortcomings of Mr. Orchardson in *Intercepted Despatches* (573).—Mr. T. M. Rooke, who was distinguished last year, now sends a triptych (574-6), illustrating *The Story of Ruth*, a highly artistic and carefully studied series of pictures produced in a very timid mode, not without curious affectations in the crinkled draperies throughout; having laboured, but fine, carnations, treated in a monotonous way; flesh beautifully, delicately drawn; but the whole so thin in its impasto, or the want of it, as to resemble stained glass. Good, clear colouring and a very rare refinement of feeling predominate the pictures.—Mr. Alma Tadema's *Between Hope and Fear* (597), though marked by his own good tone and rich colouring, is hardly worthy of him.—*The Vain Jackdaw* (621), by Mr. W. Foster, a group of peacocks on the lawn at Haddon plucking from an intruder his borrowed feathers, is very meritorious indeed, full of spirit and vigorous colour.—In *A Last Look* (631), by Mr. Lidderdale, is a very obvious plagiarism.—Mr. F. W. W. Topham's *Dinner-time, outside the Refectory Door* (918), Italian monks in their cloister, some washing at the lavatory, all waiting for their food, shows much humour and abundance of observation, clever arrangement, many good expressions, but it is a little painty.—Mr. H. Herkomer's *Der Bittgang* (916), peasants praying for a successful harvest, while they descend a mountain path, is not nearly so good as former works have been. It is thin in composition, affected in the expressions, and excessively hot in colour.—Mrs. Alma Tadema's *A Blue-Stocking* (974), a child reading, while reclining on a couch, has capital strong colour and tones, with an apt expression, but the colouring is not so pure and bright as it might have been.—Mr. Wallis's *Louis XI. and Cardinal Baluc* (987) is most dramatic in its design, showing the fat prisoner in his cage before his cynical master, and it tells the story with considerable power; it is not, however, one of the artist's best pictures. A far superior work is *The Physician* (1359), the scene of which is outside an Italian building, at the window of which, accompanied by curious onlookers, is a doctor administering medicines to the sick inmates of the place. The effect is sunlight, given with richness and power; there is ample spirit, variety, and character in the numerous figures, and the damsel on our left of the doctor is a perfect type of southern grace; the colouring and solidity here are first-rate. By the same, we observe a charming drawing, No. 762, the scene of which is an old churchyard (at Rye?) surrounded by houses; here two lovers sit, making love, on a tomb. It is a subtle study of effect and rich, fine, sober colour, with refined tones of the highest quality.—Notice M. A. Moreau's *The Dancing Bear* (1325), a mountebank performing with his beast.—There is fine, but dry and hard, workmanship in Mr. J. Faed's *Goldsmith in his Study* (1326).—Study the spirited *In the Pontine Marshes* (1340), Mr. Poingdestre's work, buffaloes clearing a canal of weeds.—The spirit and variety of Mr. R. W. Macbeth's *Potato Harvest in the Fens* (1031) are unquestionable; a numerous group of stalwart venches at work in windy and showery spring weather; it has a good design, expressed compactly and ably in a first-rate composition, and wants but something of chiaroscuro, of colour, and light and shade to gain immensely as a picture. The style is vigorous, the

painting strong, but "painty," and a little coarse.—Mr. Burgess's *Licensing the Beggars, Spain*, (1377) has a good deal of "common" character, even some grotesqueness in the petitioning mendicants and the officers who award the licences to beg, but it is rather dirty in colour, and heavy in execution.—*The End of Her Journey* (1378), by Miss A. Havers, owes much to F. Walker, but it shows power and skill in many respects.—*Jessica* (1388), by Mr. Orchardson, a lady at a *portière*, is showily powerful, but crude in colour, and lacks all refining elements.

We conclude the notices of oil pictures with a group of portraits and still-life studies, connecting them by the analogy of the subjects. Noteworthy among these are the contributions of Mr. Oulless; see his *Miss Ruth P. Bouverie* (13), and others, which exhibit able delineations of character, deftly, and, if not elaborately, yet sufficiently thorough and highly competent draughtsmanship; without aiming at a higher key of colour, the painter might achieve a finer, more varied and cheerful "colouration," as the French call it; the dense prose of ordinary human visages seems to demand the charm of colour; nature has, fortunately, varied the carnations of mankind.—See Mr. Long's *A. M. F. R.* (30); Mr. Prinsep's painter-like *R. Mills, Esq.*, (35), and the excellent *Lord Gilford* (1002).—Miss E. Elmore's *Study of Fruit and Flowers* (99), and her *Spring Flowers* (233), wall-flowers in a porcelain cup, are first-rate studies in colour, and the lady's style is good and broad.—Mr. A. J. Hook's *Portrait* (146) has many promising qualities, and shows the results of study.—Mr. Sant's *The Lady Harlech* (164), as an example of his style, has some attractions.—Miss Mutrie's *Spring Flowers* (150) is mechanical and mannered, defects its brightness does not redeem.—Sir F. Grant's *Sir William Gull* (202) lacks strength and the penetrating look, but it is otherwise a tolerable smooth likeness, hardly a picture.—Mr. A. Stuart Wortley's *The Countess of Wharfedale* (240), full length, drawing back a curtain, is fortunate in the subject, and shows more character than beauty; the shadows of the face are much too dark, but the portrait promises well for the painter; see *Grouse driving on the Yorkshire Moors* (932), a good example of its kind.—The Hon. H. Graves's *Duchess of Roxburgh* (241) is agreeable in its way.—Mr. Wells paints with less precision, and produces carnations which are somewhat more soiled than formerly. His works are interesting because they are sober, and, if prosaic, literal, which is not a little thing in portraiture. *Portrait* (276), by him, may, technically, be said to be rather more plain and commonplace than simple, the last term implying purity in some degree; the carnations might be cleaner. The same artist's *Countess of Portsmouth* (18) is less unfortunate, but has the same shortcomings. *The Hon. Constance Lawley* (333), by this painter, very distinctly refers to a Reynolds after "restoration" and loss of half the glazings and all the half-tints: the fine head has inspired Mr. Wells to exhibit animation in a very unusual degree, and there is a charm in the realization of his ideal; the hands and arms are carelessly drawn, and worse painted. Mr. Wells should have drawn the face of *The Lady Balfour of Burleigh* (502) with more care, and painted the flesh with more purity.—Mr. Richmond is more fortunate in the portrait of the *Earl of Leven* (545) than in any other of his productions now in view; in it is character, careful modelling, and good half tones in the flesh. We do not like *The Marchioness of Salisbury* (951).—Mr. W. B. Richmond's *Sir Harry Verney* (988) is the true portrait of a gentleman, painted in a graceful, skilful, gentlemanly manner; see *The Lady Susan Harcourt* (527), by the same.

Space forbids more than a running comment on the water-colour drawings, the number of which, or their size, shows increase. Screens have made their appearance in the room, which, by the way, is one of the best places of its kind in London. The tendency to cope with oil painting, inevitable, where the two processes come together is obviously growing stronger; let us hope rich-

ness of tints and depth of tone will not destroy purity and breadth in the works which are becoming pictures rather than drawings. Miss Patmore's *Lichen, Bark, and Blossom* (663) is marvellous as a miniature, and most brilliant, pure, and solid as a picture.—Mr. P. Dolan's *Interior of a Cottage* (669) reminds us of W. Hunt's masterpiece, with the same subject; it is very good.—*The Phrenologist* (671), by Mr. A. E. Emslie, negroes consulting a "professor," who is "a man and a brother," has a good deal of humour.—Mr. H. Hine's *St. Alban's Abbey* (679) is sunny and softly clear; a good "old-fashioned" drawing.—*Azalea* (683), by Mrs. Angell, is first rate for its brightness, tact in touch, draughtsmanship, and solidity.—A landscape, *Sunshine and Shower* (684), by Mr. Morland, is honestly painted and tender.—Mr. Fraser's *Early Spring; near Hampstead Heath* (687), a line of trees, a purple fence, is firm, but rather hard.—Among several capital pictures of flowers *A Jug of Flowers* (695), by Mr. Hardwick, is conspicuously good.—*A Favourite Corner* (696), by Miss Folcard, is beautiful.—Mrs. Guérin's *Cloisonnée Enamel and Flowers* (697), though the enamel is modern, is admirably rich and solid.—Mr. Farren's *Ploughing* (690), big horses at work, in stiff land, and in showery weather, is a solid, vigorous, and complete picture, and the atmosphere is capital.—Mr. W. P. Burton's *The Lone Mill* (716), by a pool, is soft, pathetic, broad, and rich.—Mr. Hartland's *A Bog near Shannon Bridge* (726) is remarkable for excellent draughtsmanship, but the sky is artificial.—We enjoyed Mr. Muckley's *Daffodils, Roses, &c.* (731), a brilliant picture, with a soft effect; the forced background is not legitimate.—*Winter* (759), by Mr. Ogilvie, is very good, carefully studied as to richness of colour.—Mr. Knewstubb's *Spring and Autumn* (789), a boy with ruddy apples, is delightful for its sweet ingenuousness of expression, deep tones, and strong colour; it distinctly refers to Mr. Rossetti's art. By the same artist is "*Robin Singing*" (846), which reflects Mr. Rossetti rather too closely, but it has rare merits, and shows considerable felicity of sentiment and powerful colour.—Mr. W. Pilsbury's *Feeding-Time* (818), a farmyard, with calves, is sunny and solid.—Mr. L. L. Pocock's *Garden Pets* (823), twilight in a large walled garden, with a summer-house, and comprising figures of girls, would be better if the artist had studied light and shade with more attention.—Another reference to Mr. Rossetti, Mrs. Stillman's *Roses and Lilies* (836), is admirable.—*A Summer Day* (851), by Mr. Wade, shows old buildings in a warm light, with great effect and much truth.—*On the Dart, near Sharpham* (860), by Mr. Cadogan, is a charming sketch of a lovely place.—Mr. Long's *At Anchor* (909), a calm at sea, is most acceptable.—We are afraid that art like that displayed in Mr. H. Holiday's *Diana* (835), as "*Queen and Huntress*," is not likely to obtain the attention it deserves in such an exhibition as this. This delightful and chaste pastoral of heroic art requires careful study. But an artist, at least, will appreciate the careful, elegant, solid, and searching draughtsmanship, a painter will enjoy the fine and purely classic, yet not coldly conventional, type of the figure, the noble, pure, and elevated beauty which marks every part of it, the finely studied limbs, the severe and lovely features, the refinements of the draperies. It is a work of very rare quality, and its impression might have been deeper if there had been juster keeping between the figure and the background of trees. The latter is too solid for the former; there is nothing to indicate that by the aspect of the figure a spirit-like nature is suggested.

Among the miniatures are a few excellent specimens, the fine qualities of which suffice to keep up the credit of the branch of art they serve to illustrate, and which does not seem to be dying out, but rather to be concentrating its life in a few hands. Mr. Moira has a beautiful group in the *Children of E. H. Scott, Esq.* (1292).—Miss A. Dixon has a good work, in a capital style, of *The Hon. H. Lyon* (1300); another in *The Late H. Baskerville, Esq.* (1314).—Miss Minshall's *Study*

on *Ivory* (1309) is truly a study of fine quality.—"*Little Sunshine*" (1310), by Miss M. E. Burt, has considerable merits in execution, and shows spontaneity of conception.

The following engravings, etchings, and drawings are worthy of admiration:—Mr. W. W. Ball's *The Lone Field, Etching* (1238), a rich and luminous example.—Mr. B. K. Thomas's *The Choir, St. Alban's Abbey, Etching* (1246), has been already commended to our readers.—Likewise M. P. Rajon's *A Roman Emperor* (1256), after Mr. Alma Tadema's picture, and a masterpiece of fine work, rendering the expressions admirably.—*Moonlight over the Channel* (1264) is a strong and careful etching by Mr. C. P. Slocombe.—We observe the following excellent engravings:—Mr. Barlow's *The Duke of Westminster* (1263) and *Sir Sterndale Bennett* (1271), both from pictures by Mr. Millais, and a proof from the plate of "*La Gloria*" (1276), by the same engraver, after J. Phillip.—A capital mezzotint by Mr. S. Cousins, from a work by Mr. T. H. Merle, styled *Playmates* (1281). We must not omit to invoke attention to works by Mr. T. L. Atkinson, J. P. Haseltine, J. C. Moore, T. Landseer, and others.

Unlike the *Salon*, the Royal Academy Exhibition of this year, apart from some exceptions already named, presents few attractions in the way of sculpture. Here is Mr. Woolner's statue of *Edwin Field* (1462), which we have formerly described; it is an admirable likeness. By the same is the wonderfully true, delicately elaborate, and characteristic medallion portrait of *Dr. John Tyndall* (1490), one of the best studies in its way we know. Also the admirably wrought bust of *William Fuller Maitland, Esq.* (1443), and others, by the same.—No small share of the sculptural honours of the year are due to Mr. Armstead for his beautiful and carefully studied bronze statues for King's College, Cambridge, being *Religion* (1456), and *Philosophy* (1458), both of which form, with *King Henry VI.* (1457), parts of the noble fountain to be erected in the court of "King's." We noticed these statues when they appeared in plaster, but fresh praise is due to the artist on account of the judgment displayed in adapting his notions for expression in bronze. The execution and fine and graceful style of the figures will be appreciated by all who know the canons of true and pure sculpture. In the *Vestibule* is the memorial to be erected to *F. Walker* (1448), comprising a portrait and accessories in a beautiful design. The face is much too strong and masculine, too strenuous in character, too "Roman" for the painter; it certainly exhibits, in other respects, a capital likeness.—By M. Dalou is a highly picturesque example in terra-cotta, styled *Une Boulonnaise allaitant son Enfant* (1465), in which the attractions of a bold treatment of effective costume, a quaint cap, and smooth flesh, to say nothing of a pathetic design and subject, are not wanting. Taking this work as it is, and considering that, after all, it is but a sketch, however charming and vigorous a one, we fail to see the advantage of making it life-size, a foot high would suffice.—Much the same may be said for Lord Ronald Gower's striking and highly picturesque "*Le Garde meurt*," &c. (1508), a recumbent figure of a wounded French soldier—a figure of unquestionable spirit, displaying a good deal of a great coat, which must have taxed the patience of the modeller.—The style and skill shown in Mr. Birch's *Mrs. D. Reid* (1404), a bust, are admirable; and the visitor should look at Mr. T. Butler's *The late W. Joynton, Esq.* (1418).—We recognize nothing but a flabby idea in Mr. Weekes's *Archbishop of Canterbury* (1421); his *Sir M. Montefiore* (1425) is most quaintly unsculpturesque.—Mr. Durham's *A. J. Waterlove, Esq.* (1427), would have been duller than it is but for the subject.—Mr. Simonds's *Bust of a Young Lady* (1428) is cleverly and tastefully treated; likewise his *Genius of Life* (1431).—Count Gleichen's *Baron de Vahl* (1434) is commonplace—a common fault with the clever amateur who produced it.—*Luc Perpetua* (1452), a statue by Signor Fucigna, is spectre-like and spectacular.—"*Baby doesn't Like the Water*" (1454), by Mr.

Kopf, has merits.—We had pleasure in looking at two groups of damsels, by Mr. G. A. Lawson, *The Ramblers* (1479), and *The Ramblers* (1527).—*The Football Scrimmage* (1491), by Mr. Tinworth, is acceptable for the spirit and diversity of actions in the numerous group.—Miss Dubray's *Prof. Birkbeck* (1502) is very ably modelled; likewise in her "*La Coquette*" (1513).—Miss West's *Mrs. E. Gruning* (1521) is cleverly modelled and spontaneously conceived.—The portrait bust, anonymous (1524), by Mr. Mullens, and *The O'Gorman Mahon* (1526), by Mr. J. Adams-Acton, are irresistibly comic.

The architectural drawings which demand our attention are not numerous. It must suffice that we name the best of them. *The Church of St. Modoc, Downe* (1062); *St. Paul's Church, Manchester* (1063); *Bishop's Throne* (1065) for *Cork Cathedral*, by Mr. W. Burges; *North-east View of Church of St. Margaret, Ilkley* (1072); *Two Views of Merriest Wood* (1086), by Mr. R. N. Shaw; *Dining-Room at Brighton* (1079), and *Boudoir* (1106), by Mr. G. Aitchison; *Design for Proposed New Tower to East Teignmouth Church* (1085), by Mr. F. C. Deshon; Mr. Bodley's *Church of the Holy Angels at Hoar Cross* (1089); Mr. Street's *South-east View of the Chapel, &c.* (1094) at *Dunecott*; *Proposed Hospital at Wakefield* (1128); *Firth College School Board Offices* (1128), by Messrs. Flockton, &c.—The authorities at Cambridge seem to have selected the inferior of Mr. B. Champneys's two designs for the new Divinity Schools, both comprising the same masses; of these, the Gothic one (1138) is much the poorer in style of art, but better in details than the Jacobean one (1137).—Mr. J. P. Seddon's *Chancel of New Church, Allenhall*, (1148) is a capital example of living Gothic.—*The Proposed Children's Hospital, Cardiff* (1165), by Mr. J. D. Sedding, is an unusually spirited instance of what is called the "School Board style."—Mr. J. J. Stevenson's *Houses* (1224) for *Pont Street* is among the best of his works, with finer proportions, and promising finer details, than any other of his frequently attractive and always characteristic designs.

REMBRANDT.

WE mentioned two months ago, *Athenæum*, No. 2578, that the Burlington Club intended to open a collection of choice examples of Rembrandt's etchings, and that to the catalogue would be prefixed an introduction, in which Mr. Seymour Haden would explain how much, in his opinion, of some famous examples is due to the master, how much to the pupils. The subject is a fruitful one; and the notion that Bol, Lievens, Eekhout, and others had been occupied with the production of some of the etchings so often ascribed to the master has struck many people. Indeed, the case is much the same with regard to Rembrandt's pictures, and, if they could be brought together, as it is so easy to do with the etchings, they would, it is nearly certain, almost sort themselves: this one would go to the master, that to one or other of the pupils; this being wholly his, that partly by one of them. Critics long ago guessed which pupil of Rubens, and who among the *entourage* of Raphael, had much to do with this oil picture or that fresco. Something of this kind is being gradually done for the school of Da Vinci, and it is to be hoped that a student with special opportunities will devote himself to a systematic examination of works of that school, so that we may, with greater certainty than is now possible, tell which one belongs to Luini, Beltraffio, or Solario.

The process of analysis has been applied to "Rembrandt," that is, the "Rembrandt" of collectors, by Mr. Haden with rare intelligence and care. The collection of etchings is now, somewhat later than was intended, on view at the Burlington Club, and is accessible by members' tickets. As we have not to review "Rembrandt" at this time of day, it is needless to trouble the reader with notes on the contents of this semi-private exhibition. Let it suffice on this head that the visitor will find more than two hundred examples lent by

Messrs. Holford, lecturers, and, who as nearly as possible, which placed rect prop are most for the f formed l with gro duction outits an aspects. number of some has been preciation usually o we mor rather t direction ing amon for any choice in 'Descent' 'The Ra Frizzled even 'Th Mr. Had by Bol, to the oth in more opinion pressed. are enou end. Of Haden's examples compel a may be. Mr. H. three dec 2 1640-5 assigned by the use may not b the truth of the qu of the su Let it su This far sions and statement some of h "We h arrangem tage, nev paring on a knowle brandt, of advan Thus, if brandt's n little etch with an C. B. 281 things, tw what we k that the t This s Here foll "If Re whose is sharer wi for the fa many of v all, signed of pupil o "H is so unl 1633, tha work of t We mu these que

Messrs. Dutuit, S. Haden, St. John Dent, R. S. Holford, R. Fisher, H. Brodhurst, and other collectors. A large proportion are choice impressions, and, what is most instructive, the whole is arranged as nearly as may be in chronological order of production, so that here are a series of types of the art which represents "Rembrandt" to our minds, placed in what is, generally speaking, a correct progression. The result is striking; but we are mostly concerned with the conclusions which, for the first time in systematic fashion, have been formed by Mr. Haden, and are set forth by him with great tact, care, and frankness in the introduction to the catalogue. The subject is not without its amusing, as well as its important commercial, aspects. If Mr. Haden establishes a considerable number of his theories respecting the authorship of some of the etchings, a good deal of amateurism has been thrown away; there must be a large depreciation of the commercial value of several usually costly impressions from plates which may owe more or less, and it seems likely to be more rather than less, to pupils working under the direction of the master. Already there is fluttering among the Volscians, and we are sincerely sorry for any one who may have invested money in choice impressions of the 'Ecce Homo!' the great 'Descent from the Cross,' 'The Good Samaritan,' 'The Raising of Lazarus,' 'Rembrandt with the Frizzled Hair,' 'St. Jerome in Meditation,' and even 'The Gold Weigher.' As to the last of these, Mr. Haden, we think, convincingly shows it to be by Bol, with the chief elements by his master. As to the others, the evidence may be weighed yet again in more than one instance, but in no case is the opinion of the analyst groundless or rashly expressed. The very names of the works indicated are enough to make many people's hair stand on end. Of course, whatever be the result of Mr. Haden's researches, the intrinsic value of these examples remains, but his comments distinctly compel all of us to think what that intrinsic value may be.

Mr. Haden divides "Rembrandt's etchings" into three decennials, from 1628 to 1661:—1. 1628-39; 2. 1640-50; 3. 1651-61. The chronological position assigned to the examples has often been obtained by the use of considerable ingenuity, and Mr. Haden may not be infallible, but he is unquestionably near the truth in many instances. Of course it is out of the question that we should enter into this part of the subject, or try to exhaust any part of it. Let it suffice to quote from the catalogue, having thus far indicated some of the essayist's conclusions and described their importance, one or two statements to show the mode of the critic and some of his opinions. As to the first period:—

"We have said that a chief object in the present arrangement has been to obtain for it the advantage, never yet enjoyed on such a scale, of comparing one etching with another, so as to arrive at a knowledge of what is, and what is not, by Rembrandt. As it happens, an example of this kind of advantage meets us at the very threshold. Thus, if we compare the subtle portrait of Rembrandt's mother (3, C. Blanc, 193), and the spirited little etching of Rembrandt himself (9, C. B. 223), with an aged head which is a little below it (10, C. B. 251), we shall see at once that, of the three things, two only are by the same hand, and, from what we know of the work of Rembrandt's scholars, that the third is by Bol."

This shows one of the processes of analysis. Here follows what led to its employment:—

"If Rembrandt's hand is not in all we here see, whose is the hand that displaced it, or been a sharer with his in the work?" . . . "How account for the fact that these etchings, the authenticity of many of which we say we doubt, are yet, one and all, signed 'Rembrandt,' and that no name, either of pupil or assistant, appears on any one of them?" . . . "How comes it that one etching, say of 1633, is so unlike and inferior to another etching of 1633, that one of them, on the face of it, is the work of the master, the other of the man?"

We must most closely epitomize the answers to these questions. In c. 1630, Rembrandt took a

house in the Breedstraet of Amsterdam, much larger than his own practice seemed to warrant, unless some other purpose dictated the venture. Houbraken says, the painter "divided the whole of the upper part of this house into small studios for pupils"; and Sandrart adds, his house was constantly full of pupils, who paid him 100 florins annually, "without counting the advantage he derived from their painting and engraving, which amounted to 2,000 or 2,500 florins more." Now, most of these pupils, whose works are unaccounted for by the cataloguers, are known to have been etchers, and they included Van Vliet, Bol, Lievens, Flinck, Dou, Konningh, Eckhout, and others. What we know of the work of these men generally, enables us, says Mr. Haden, as in the above-mentioned case of Bol, to recognize their labours in the collection now in Savile Row. The distinctive element of the style of each of the pupils, Van Vliet, Bol, Lievens, and others, is indicated as the analyst recognizes it on these walls; and it is pointed out that the Guild of Painters at the Hague forbade apprentices to attach their names to their works, thus increasing the difficulty of the analysis, and, as we may add, indicating one of the causes of the universality of Rembrandt's etched signature. The works always received his corrections, and were published with his *imprimatur*.

Analysis resolves the etchings in many cases, and awards each element to its author. Here is an example of the process:—

"The 'Ecce Homo.' Here again we are assisted by evidence from without. First, we have the original picture, obligingly placed at the disposal of the Club by Lady Eastlake; next, two finished proofs of the etching itself; next, an unfinished proof of the etching in course of reproduction by the copyist; and, lastly, several etchings, large and small, done at the same time by Rembrandt, to compare with these, namely, 'The Death of the Virgin,' 'The Presentation in the Vaulted Temple,' and 'Youth surprised by Death.' We have only to bring the whole of this evidence into juxtaposition—picture, proof, copy, and Rembrandt's undoubted work—to be assured that this popular but coarse print, for which large sums have been paid, and which the cataloguers, one and all, go out of their way to extol, is no more than an able copy touched upon by Rembrandt, and published by him solely for commercial purposes. To make this clear, we have had a reduced fac-simile made of a portion of the unfinished proof (Plate 4). It is worth observing: the handling of it, the weak heads in the left corner, and the glaring fact that the copyist—proceeding from the sides of the plate towards the centre, in true mechanical fashion, finishing as he goes—actually has made the shadows projected by the legs of Pilate's chair before making the legs themselves!" . . . "An original artist could not, and would not, have worked in this way, and a copyist would; and other examples are to be found in Rembrandt's works of spaces thus left by the copyist for him to fill up, as in the 'Gold Weigher.' But, as if to make all this still plainer, there happens to be in the British Museum a second impression of this rare unfinished state, covered with Rembrandt's corrections of the scholar's work: great dabs of bistre here, to let him know where it was to be stronger; sweeping erasures there, to show where it was to be altogether removed; and, generally, such an emphatic treatment of the proof as we see in unfinished prints of the 'Liber Studiorum' of Turner. Compare, for difference, with Rembrandt's work at this time the 'Death of the Virgin,' 'The Presentation in the Vaulted Temple,' and 'Youth surprised by Death'; and for similarity, with the work of Lievens—whom we designate without hesitation as the author of the plate—the print by him in the British Museum, to which we have referred at page 24—The 'Gold Weigher.' Here is another instance of the copyist—in this case Bol—working from the sides towards the centre, evidently in the preparation of an etching which Rembrandt was to finish by putting in the principal head. Of

this plate we should say that it is from a picture, and that, like another plate next to it, 'Rembrandt drawing from a Model,' it was *ébauché* by Rembrandt and given to Bol to fill in, but with instructions to leave a vacant space for the head and shoulders. The head once put in, the most unpractised eye will see the difference between the masterly work of Rembrandt which composes it, and the furred robe and the rest of the plate—between it and the head of the kneeling boy, for instance; while for difference between the money-chest, barrels, and table-cloth, observe the accessories in the 'Death of the Virgin,' and for general dissimilarity of work, with 'Youth surprised by Death'—both contemporary prints."

We are of opinion that Mr. Haden has, in many if not in most cases, established his views, and we leave the subject for the consideration of lovers of Rembrandt.

NOTES FROM ATHENS.

Athens, May 9, 1877.

THE statement of Dr. Schliemann, in his lecture on Mycenæ, before the Society of Antiquaries, that he had been hampered in his excavations by "the obstructiveness of the delegate of the Greek Government," was, to say the least, an unfortunate one. Mr. Stamatakis, the delegate of the Greek Archaeological Society, who was present at the excavations of Dr. Schliemann, did indeed follow his proceedings with an "Argus eye," but only for the purpose of seeing that the terms of the contract with Dr. Schliemann were strictly carried out, and not to obstruct him in his work. It is true that the investigations at Mycenæ were more carefully watched by the Archaeological Society than similar excavations in Greece usually are, partly in consequence of suspicions which—while no doubt unjust—certainly had some foundation in the lawsuit brought by the Turkish government against Dr. Schliemann for the recovery of treasure and antiquities which, in violation of his *firman*, he had taken away from Troy, and partly from the fear lest the excavator, in the frenzy of his zeal, might not always observe the rules laid down by the Archaeological Society for excavations, and lest, too, in his anxiety for discovery, he might sometimes be careless about preserving ancient constructions which seemed for the moment to impede or embarrass him. Dr. Schliemann finds particular fault with the action of the Greek delegate in regard to the exploration of what he calls the "Treasury of Clytemnestra." The members of the Archaeological Society, whom I have had the pleasure of seeing, state that the only hindrance offered to Dr. Schliemann's excavations in that place was preventing him from pulling down and taking away stones which formed part of the wall of the building, which he wished to do, in order to effect an entrance instead of excavating in another place. He finally yielded, and at the spot indicated found the real entrance to the building. Some difficulties were also made as to the place where the excavated earth should be deposited.

Much complaint has been made here by travellers against the Greek authorities for not yet having placed on public exhibition the whole of the objects discovered by Dr. Schliemann at Mycenæ. This complaint in great part is unjust. The objects are very numerous, and are intrinsically valuable and tempting to robbers. It was impossible, therefore, to keep them on public view until all arrangements were made for exhibiting them with ease and safety. It is intended to place them permanently in one of the rooms of the Polytechnic School; and cases for their reception were ordered some time ago, but are not yet ready. Meanwhile they are kept in the vaults of the State Bank, and from time to time some of the gold ornaments, which can be more easily moved and taken out of the boxes, are shown under proper restrictions to the public. It was stated to me, by a member of the Archaeological Society, that another reason why they are not freely shown, and why persons are not allowed to study them at their leisure, is that, in the contract made with Dr. Schliemann, it was agreed that no one should be allowed to

make drawings of the objects, or write a detailed description of them, until Dr. Schliemann had published his book, which he was to do within a fixed time. I may remark here, that the objects found at Troy have never been accessible to students since they were concealed to avoid meeting the claims of the Turkish government.

Within the last month I have twice visited Mycenæ, and twice seen such of the objects there found as were exhibited in the rooms of the bank. Perhaps, even after all that has been already published, a few notes on the subject may not be uninteresting.

First as to Mycenæ itself. The published plans of the excavations which I have seen in the *Illustrated London News* of March 24, and in the *Builder* of March 31, are not entirely accurate, but it will be possible, by their aid, to make myself intelligible. About one-half of the area contained in the stone circle, just inside the Lion's Gate, was excavated, and in this area Dr. Schliemann discovered the five tombs, containing from two to four bodies each, in which was the treasure. According to Mr. Stamatakis traces of two other tombs were found, but these were not examined. The other half of the circle remains untouched, and will be subsequently excavated by the Greek Archaeological Society. The double circle of stones, which is built like a water-conduit, and seems to have had bars laid across the top, as if it had been covered with wood or some other material, is apparently of much later date than the tombs; for the tombs were not only a great distance below the level of the circle, but the corner of one of them was even beneath it. The stones of which the circle is built are of a finely grained oolite—a stone not used, so far as I could ascertain, in any other construction in the Acropolis. As to its purpose, it is impossible to give more than the wildest guesses, and these are hardly worth recording. The sculptured stones which were found over the tombs are now deposited in the village of Kharvati, near Mycenæ. About one-half of the circle is supported by a wall built of large unhewn stones, similar to the parallel walls which lead into the citadel from the Lion's Gate. The basements of the houses which were found on each side of the circle might be of much later date than the other constructions, as they are built of smaller stones, with the use of some kind of mortar, and are in every respect similar to the foundation walls built nowadays by the Greeks. I noticed one peculiarity about the sculpture over the Lion's Gate which I have nowhere seen remarked upon, namely, that underneath the pillar which forms the centre there is a vertical cleft in the stone which is evidently of artificial origin, as it is done with great evenness and nicety, and looks as if caused by a saw. It is visible in all the photographs. There are other cracks in the stone which may be naturally produced by the frost or time.

Just outside of the Lion's Gate is the subterranean domical building which Dr. Schliemann has dignified with the name of "Clytemnestra's Treasury," which, until he cleaned it out, was almost filled with earth, and the top had fallen in, either from natural causes or, as local tradition says, from the efforts of Veli Pasha to discover treasure there. It is interesting here to observe the great thickness of the wall at the entrance, as can be seen by the position of the triangular opening over the door on the outside and on the inside of the building. It may be that it was at first intended to leave this aperture open, as is now the case with the so-called treasury of Atreus; but the stones inside the aperture are not smoothly hewn, but left in the rough. On the inside of the building the aperture has been closed up by stones of the same kind, hewn and arranged in the same way as those of the building. This may have been done at a subsequent date, or it may have been done on the completion of the building, owing to a change of plan; but it is very evident that the aperture was made, and for a time left open. It is possible that on the outside some carved decoration was placed, similar to the sculpture at the Lion's Gate, but I am informed that

no sculptured or other stones were found which might have been used for that purpose. The lintel, which is of much thicker stone than the other layers of the building, is continued evenly around the whole dome, except where in one place, owing, perhaps, to a fault in quarrying, the stone was not of an even thickness, and narrowed accordingly to one end. To remedy this the corresponding narrow stone of the next layer above grows very broad towards one end, and is so cut as exactly to fit in and make the layers uniform.

Both the interior of this building and its entrance are left in a sad condition. A large hole was dug in the middle of the building, the earth carelessly thrown on every side, while the entrance is obstructed with excavated earth, which should have been carried off, and with large stones. In the same way the excavated earth from the Acropolis was thrown over one side of the fortress, where it forms a vast heap, covering up, for a long distance, the curious ancient wall. It is difficult to say who is to blame for the state of things, for the Archaeological Society accuses Dr. Schliemann of leaving it in this condition, and I understand that Dr. Schliemann lays the blame on the Archaeological Society.

Such a state of things seems very shocking to one who is not a profound archaeologist, and who yet believes that even when people excavate at their own expense they should be compelled to fill up the holes they have made, or at least cart away the useless earth to some place where it does not spoil the beauty of the buildings, does not injure the landscape, and does not interfere with the safety of travellers. I may add here that the interior of the old fortress of Tiryns is full of large holes and shafts, many of them comparatively deep, which, half concealed by the growth of acanthus and other large-leaved plants, are traps for the feet of the visitor. These holes, I was told, were made by Dr. Schliemann three or four years ago. Finding no treasure, he abandoned further investigations. In general the present state of Mycenæ made the impression on me that the excavation had been conducted—I hope Dr. Schliemann will forgive the expression—rather by a grave-robbler and a treasure-seeker than by an archaeologist. There seems to have been less attempt to discover the shape and formation of the existing ruins than to find hidden treasure.

Second, as to the objects found at Mycenæ. The specimens of gold-work which I saw are certainly extremely interesting, though it would be difficult to call them beautiful. One is naturally disappointed at first, after having heard so much about massive gold ornaments, to find that they are in general as thin as paper. General descriptions of them are already before the public, but it is impossible to enter into any criticism of them before they can be freely seen and photographs or drawings of them published. In general they remind one very much of the gold objects found in the rock tombs at Kertch, which are now in the Museum of the Hermitage at St. Petersburg, the date of which is very well known; but this may be merely a delusive reminiscence. It seemed, however, quite plain that many of the thin gold ornaments, buttons, studs, &c., were not made separately, but by beating several thin layers one after the other into a mould, as is now practised in Central Asia. Of whatever date these objects may be, and there seems no reason to refuse them a high antiquity, their real value cannot be ascertained, except after long comparison with similar objects known, and with others which may be hereafter discovered either at Mycenæ or in similar sites. It is still too soon to give them their true place in the history of art, and any identifications with the property of the Homeric heroes are as yet premature.

I must return to the subject with which I began, and speak of the unjust complaints against the Greek Government as hindering excavations. No real hindrances are placed in Greece to excavations of any kind, so long as the laws on the subject are complied with. By these laws all objects found must remain in Greece. The exemption from this

law was one of the great complaints made against the excavations now conducted by the German Government at Olympia, and they were not, I think, as is frequently stated, due to jealousy or envy of foreigners on the part of the Greeks. The Greek Archaeological Society protested against the treaty made with Germany on this subject, on the ground that any exemptions from the law were unfair, and that it was wrong to allow the Germans for so many years the sole privilege of keeping the objects, or of publishing the results of the excavations, and especially that they should be allowed to retain possession of any duplicates which they might find. It was thought that, apart from the principle at stake, it might afterward cause trouble if similar privileges were refused to other countries. The protest of the Archaeological Society was not heeded by the Government, which was already in a certain way bound by the negotiations with Germany, and the treaty was made. One can hardly be surprised, therefore, at the feeling on this subject of Greeks, when they are obliged to obtain all their information as to the excavations made at Olympia from German sources, when there is no free access to the excavations themselves for the purpose of studying, except by the permission of the Germans, and when, during the periods when working is impossible, the objects found are entirely closed to view.

In all of the excavations conducted either by the Greek Government, the Greek Archaeological Society, or by foreigners with the permission of the Greek Government, the objects found are always accessible, and plaster casts or photographs of statues and copies of inscriptions may be made at once by any one, and may be published at any time and in any place. The Greeks compare this liberty with the action of some other governments, and refer to the statement of Kirchhoff in the preface of the first volume of the 'Corpus Inscriptionum Atticarum,' where he says that the Berlin Academy, on wishing to publish a complete collection of Athenian inscriptions, asked for new copies of the Greek inscriptions preserved in England, which were refused by the authorities.

EUGENE SCHUTLER.

SIR M. DIGBY WYATT.

THE death of this able architect and popular writer on subjects connected with artistic archaeology occurred at his house, Dimlands Castle, Cowbridge, on Monday morning last. He was born in 1820, the youngest son of a family remarkable for ability like his own. His father was a London police magistrate. He was educated as an architect with his brother, Mr. Thomas H. Wyatt, and, after making the usual continental tour, he returned to England, and published, in 1848, 'The Geometrical Tracery of the Middle Ages.' He became a frequent writer for the press on art, and he also decorated the Adelphi Theatre on principles analogous to those enunciated by Owen Jones. He produced for the Society of Arts a useful Report on the Exposition Industrielle, Paris, 1849, the eleventh of an apparently interminable series of displays. In the same year he took an important part with the late Mr. F. Wishaw in the initiation of the Great Exhibition, 1851, with the building and the disposing of the contents of which he had much to do; he took part with Brunel in the Paddington Station, the decorative portions owing most to him. The Crystal Palace next occupied his energies. He had much to do with the arrangement and decoration of this structure, and wrote freely on the details of the matter, producing handbooks which are models in their way. When the Queen received the so-called "Needle million," Mr. Wyatt was employed to "restore" a church in commemoration of the eccentric gentleman. The architect took an active part in the Paris Exposition of 1855; he was appointed Surveyor to the East India Company in England in 1855, and thus secured a considerable share of employment here as well as in India, likewise for the Government which inherited the Company. He was Hon. Secretary to the Institute of British Architects for nearly four

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years, and devoted himself especially to the great exhibitions which succeeded that of 1855. He was knighted, much, it is said, against his will, in 1869. His works are numerous; the most important of them, besides those already named, are 'Industrial Arts of the Nineteenth Century,' 1851; 'Metal Work and its Artistic Design,' 1852; 'Paris Universal Exhibition, Report on Furniture and Decorations,' 1856.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 19th inst., the following water-colour drawings, the property of Mr. J. Knowles: S. Bough, Sands at Whitechurch, Sunrise, 149. R. P. Bonington, Rouen from St. Catherine's Hill, 162. H. Britton Willis, Scene in Sussex, 119. G. Barrett, Sunset, 183. T. S. Cooper, Sheep, 147; Canterbury Meadows, Evening, 225. S. Prout, Wreck of the Betsy Cairns, 117. T. M. Richardson, Dieci Miglia, on the Road to Tivoli, 204. L. Haghe, Transept of the Cathedral at Tournay, 252. Birket Foster, Grand View in Surrey, 341; The Chair-mender, 325; Oxford, from the Thames, 399. J. R. Herbert, The Bedouin's Home, 152. J. D. Harding, Marseilles, 257. D. MacIshe, The Mock Duenna, Pereira's Studio, 194. J. Linnell, Boy Herding Sheep, 162; Windsor Forest, 262. F. W. Burton, The Young Scholar, 346. F. Tayler, Fern Gatherers, 273. F. W. Topham, Spanish Gipsies, 215; The Gipsy Toiler, 498. Rosa Bonheur, Driving Cattle, 189; Forest of Fontainebleau, 378. J. B. Madou, The Portrait, 128. W. Hunt, A Flower Girl, 115; Pear and Grapes, 194; Quinces, Plums, and Blackberries, 346; Flowers and Plums, 210. W. Müller, The Acropolis at Athens, 441. J. E. Millais, "A Dream of the Past," Sir Isumbras at the Ford, 99; The Vale of Rest, 107. Sir J. Gilbert, Scene from 'Henry V.,' 115; Jean d'Arc contemplating the bodies of Talbot and his Son, 271; Rabens in his Studio, 420. J. F. Lewis, The Greeting in the Desert, 346; A Curiosity Shop in Venice, 341; The Giralda, Seville Cathedral, 530. D. Roberts, St. Bavon, Ghent, 111; Church of St. Pierre at Caen, 241. E. Duncan, Shrimp-Boats, Northfleet Creek, Gravesend, 341. G. Cattmole, Salvator Rosa Sketching amongst the Banditti, 425. F. W. Burton, The Turret Stair, 666. F. Walker, The Fish Shop, 225. Sir E. Landseer, Scene from 'Quentin Durward,' The Arrest of the False Herald, 199. F. Goodall, Raising the Maypole, 336; The Palm Offering, 551. S. Prout, Beauvais Cathedral, 139; Nuremberg, 493. C. Stanfield, Lago Maggiore, 199; Portsmouth, 201; The Channel, off Fort Rouge, Calais, 388. Copley Fielding, Loch Lomond, 267; Vessels in a Breeze, 315; A Landscape, with Cattle on a Road, figures seated, 399; The Clyde, Isle of Arran, and Goatfell, 651. P. De Wint, Windsor Castle, 115; Near Lowther Castle, Cumberland, 656. D. Cox, Windsor Castle, 162; The River Conway, 147; Stacking Hay, 278; Junction of the Llugwy and the Conway, 829; Bolsover Castle, 430; Shepherds gathering their Flocks, 393. J. M. W. Turner, Lake Nemi, 283; Leeds, 336; Wharfedale, 388; Tintagel Castle, Cornwall, 399; The Welsh Coast near Flint Castle, 441; Richmond Castle, 330; Orfordness, 393; The First Steamer on the Thames, Tower of London, 798; Nottingham, 1,155.

After the decoration of the pictures of the Oppenheim Gallery, the results of which we have already recorded, some sculptures were sold, for francs, as under. H. Chapu, Jeanne d'Arc en Extase, 12,000. Clésinger, Bacchante assise sur un Bouc, 4,000. Mercier, David Vainqueur, 6,500. Deux Figures d'Enfants, ivory, sixteenth century, 4,050; bas-relief, Combat des Amazones, ivory, 4,150. In addition to the above: Trois Tapisseries de Flandre, style of Teniers, 5,700. The objects *d'art et de curiosité* included in this sale produced 328,033 francs, which, with the pictures, raised the sum-total to 1,280,378 francs.

The highest prices realized for prints at the Firmin-Didot sale were as follows: Van Dyck, Le Baron le Roy, 230; A. Van Noort, 405;

Snyders, 360; J. Suttermans, 1,000; J. de Wael, 770. German School, Tentation Diabolique, anonymous, nearly identical with the first plate in the 'Ars Moriendi,' 980. School of M. Schön, Le Jugement de Salomon, 4,060; Le Corps de Jésus Christ descendu de la Croix, 500. P. Melanchthon, on metal, black ground, dated "1563," 315. School of Cranach, Femme tenant un Écusson d'Armes, 310. J. de Leyden, Aldegrever, 350. J. de Cologne, Les Trois Rois, 400. A. Dürer, Adam et Eve, 3,100; La Nativité, 305; La Passion, 1,060; L'Enfant Prodigue, 510; L'Homme de Douleur, 260; La Vierge allaitant l'Enfant, 800; La Vierge aux Cheveux Longs liés avec une Bandolette, 2,420.

The sale of the Sedelmeyer collection resulted as follows:—Pictures: Decamps, Le Christ au Prétoire, unfinished, 6,900. Arabe en Voyage, 6,300. Delacroix, Les Natchez, 7,100. Bouguereau, Pieta, 18,100. Hébert, Le Baiser de Judas, 8,100. Isabey, Après le Duel, 4,300. Couture, Horace et Lydie, 2,650. Fromentin, Les Bords du Nil, 8,000; Chasse au Faucon, 12,050. Diaz, Clairière de la Reine Blanche, Fontainebleau, 20,100; Sainte Famille, 10,300; Paysage d'Automne, 5,050; Éclaircie dans une Forêt, 8,000. Plaine de Fontainebleau, Temps de Pluie, 7,900; Bouquet d'Arbres au Bord d'une Mare, 5,000. J. Dupré, Le Matin, 23,000; Le Soir, 20,100; Le vieux Chêne, 8,000. Daubigny, Le Lever de la Lune, 7,600; Bords de Rivière, 3,510. Troyon, L'Éclat du Maître, 47,000; Attelage de Bœufs, 25,000; Bœufs allant au Labour, 28,300; Vache blanche poursuivie par un Chien, 14,700; La Récolte des Pommes, 7,100; Vache arrêtée près d'une Chaumière, 5,750; Ferme aux Environs de Fécamp, 4,200. T. Rousseau, Marais dans les Landes, 17,000; Les Étangs, 8,000; Une Vallée, 12,000; Un Matin, 22,100; Pâturage au Bord de l'Eau, 4,550. Drawings by Millet, Chevalière d'Auvergne, 4,000; Femmes revenant de faire du Bois dans la Forêt de Fontainebleau, 5,100; Paysan faisant boire deux Vaches, 4,300. Mouchot, Le Départ pour la Promenade, à Venise, 2,200. Boldini, Jeune Femme faisant du Crochet, 6,500. A. Stevens, L'Atelier de l'Artiste, 8,700. Fortuny, La Salle des Abencerrages à l'Alhambra, 4,150; Fantasia Arabe à la Porte de Tanger, 3,400. E. Jettel, Marais près de Beilen, 6,400; Groupes d'Arbres au Bord de l'Eau, 3,850. H. Mackart, Faust et Marguerite, 8,000; Roméo et Juliette, 9,200. Pettenkofen, Les Volontaires, 41,000; Le Convoi de Blessés, 15,000. Marilhat et Troyon, Le Ravin boisé, 9,700. Ricard, two panels, Venus, Triton, 6,200. Vibert, L'Embarras du Choix, 3,500. Gosling, La Moisson, 3,050. Leys, Rembrandt recevant un Elève. R. Mols, Le Pont Louis Philippe, 3,550. Quadrone, Le Géographe, 3,000.

Fine-Art Cossip.

VISITORS to the Louvre, desiring to see the newly-acquired pictures by Van der Meer and Girolamo dai Libri, will find them in the Long Gallery, both on the left on entering from the Salon Carré, the latter close to the opening between the two galleries, the former, which represents a young woman seated at work, near the remote extremity of the room. They are not important examples of the painters' skill. The Dai Libri is not nearly equal in quality to the artist's work in the National Gallery. The Van der Meer is very luminous and pure, and in excellent condition.

M. J. P. LAURENS's picture in the *Salon*, 'L'Etat-Major Autrichien devant le Corps de Marceau' (1227), has been bought by M. Turquet, Deputy of the Aisne, for 30,000 francs. It is one of the best and among the most frequently noticed pictures in the *Salon*.

THEY continue to work on the great wheel window of the south transept of the Cathedral of Chartres. The whole of the exterior of this edifice has been cut down to a new face; the whole of the stained glass has been removed, cleaned, the gaps supplied with new pieces, matching very closely the old work, but not so closely

but an experienced eye can detect the additions; the *vitraux* have been replaced. The famous sculptures of the choir screen at Chartres, renaissance works, before the merit and delicacy of which all other examples fall into shadow, have been completely cleaned, but, so far as our observations went, without "restoration."

THE stained glass from the Cathedral at Toul, famous in its way, and which fortunately escaped damage by the Prussians during the siege of the city, has been removed, and is now being cleaned and repaired.

THE exhibition of the works of Diaz, to which we referred before, was opened at the Ecole des Beaux-Arts, Paris, on the 9th instant. It contains a large number of this able and brilliant artist's landscapes, of which we have so often spoken in reviewing current exhibitions, especially those held in London, that any further notices are superfluous. The gathering will be dispersed the week after next.

THE old iron-work, so famous for its elaboration, on the doors of the south portal of the west front of Notre Dame, Paris, has been completely "restored," so that it looks as good as new, now that it is replaced.

M. MERCIÉ, whose fine sculpture, 'Gloria Victis,' we noticed at the time of its exhibition in the *Salon*, has been commissioned to execute the "fontaine" for the tomb of Michelet, which is to be erected by subscription.

M. DALOU is engaged on a bust of his friend, M. Legros, which he hopes to finish in time for the Royal Academy of next year.

WE have received from Mr. E. S. Palmer an artist's proof of a plate etched by M. L. Richeton, being a portrait of Herr R. Wagner, an example of very considerable merit and value as a work of art and a likeness. It is in a little more than profile to our left, wears a black cap slouched slightly on one side; the eyes are in that direction; the light comes from the same side; the features are drawn with tact and skilfully modelled with a light and neat touch; the definition of the contours about the angle of the jaw is not quite so precise as it might have been; it cannot be said that this affects the expression, the most important object of the artist's studies, and which is given with much spirit, the gaze being intensely directed, slightly upwards, a manner which is by no means free from self-consciousness, and assorts completely with the picturesque arrangement of the cap and hair. The expression is that of a demonstrative genius, peremptory and energetic, and with large mental powers, by no means indifferent to its own merits and the acknowledgments due to them.

WE are sorry to have misled lovers of our mediæval architecture into the belief that the tower of St. Werburgh's, Bristol, would be saved, notwithstanding the wilful destruction of the body of the church. The vote of the civic council was in favour of its retention at the time we made our statement. We learn that the same authorities have now revoked their resolution, and finally determined to cart away the entire building. The local Archaeological Society by much effort collected 1,000*l.*, which they offered for the redemption of the tower, but the offer was refused on the recommendation of the public surveyor, who, with keen business perception, pointed out that the remaining site of the church would be depreciated more than in the proportion represented by that sum if the tower were allowed to stand. Perhaps those who do not value the possession of a monument that dignifies their city deserve to lose it; but, unfortunately, it is those who do understand, and those who might hereafter understand, its worth who are to realize the loss.

THE well-known Russian artist, Vereshchagin, has joined the Russian Army on the Danube as a volunteer. The *Novoe Vremya* prints an extract from a letter in which he writes to a friend:—"I am marching with the advanced guard in General Skobelev's division of Cossacks, and I hope that no one will come across the Bashi Bazouks sooner than I do." So the present war is likely to be represented on canvas.

It is stated that some pupils of the École Française d'Archéologie have discovered, during excavations at Milo, the arm of a statue, the hand holding a mirror. It is said that this is no other than that of the Venus of Milo in the Louvre.

They are enlarging the Musée du Luxembourg, adding another hall on the ground floor on the north side, which is lighted by eight large windows: it is destined to contain sculptures.

At the side of the church of St. Germain des Prés, Paris, twenty *sepulchra*, supposed to be of Merovingian origin, have lately been found, and a great quantity of bones. A similar discovery was made here last year. To the extensive works now in progress in this quarter these discoveries are due. These works include the removal of the whole of one side of the Rue St. Dominique St. Germain, and are destined to permit the extension of the Boulevard St. Germain to the Rue Tarrane at the Rue de Rennes. The Rue Tarrane is already half demolished, in order to extend the new thoroughfare beyond the famous church of St. Germain des Prés and the Rue Buonaparte.

A MONUMENT to the memory of H. Christian Andersen is to be erected at Odensee. It is the design of M. Hasselruas, and comprises a statue of Andersen on a granite pedestal, having at its feet three smaller figures in bronze—one representing the genius of the poet, the other two so many heroes of his tales.

MR. CHARLES DESCHAMPS has been appointed to assist Mr. Cunliffe Owen, in the English Fine-Art Section of the Paris Universal Exhibition of 1878.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—MONDAY EVENING, May 28, Half-past Eight, St. James's Hall.—Spohr's 'Power of Sound' Symphony; Overture, 'Egmont,' Beethoven; Overture, 'Tannhäuser,' Wagner; Macfarren's Violin Concerto. Violin, Herr Ludwig Straus. Vocalist, Madame Sinico-Campobello. Stalls, 10s. 6d.; Tickets, 7s. 6s., and 2s. 6d.

MUSICAL UNION.—PAPINI, last time.—Saint-Saëns, first time this season.—TUESDAY, May 29.—Quartet, D. Minor, Mozart; Trio in F. Saint-Saëns; Quartet, No. 4, in D. Beethoven. Solos, Violin and Piano-forte. St. James's Hall, Quarter-past Three.—Tickets, 7s. 6d. each; to be had of Lucas & Co., and Ollivier, Bond Street; and Austin, at the Hall. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

THE ITALIAN OPERA-HOUSES.

It is a strange fact that at neither of the opera-houses, this season, has there been a single *début* of any artist who can be truthfully said to have superseded the regular members of each company. We do not include in the category of failures or of mediocrities M. Capoul, for the French tenor had no name to make at Covent Garden, having already established his reputation at Drury Lane. At the Royal Italian Opera the *débütantes* announced in the prospectus, and who have not yet appeared, are Mdlle. Eva de Synnerberg, a Russian contralto, Mdlle. Dotti, Mdlle. De Riti, and Mdlle. Emma Sarda, Signori Gianini and Tamagno. The last-mentioned tenor was only mentioned problematically, that is, his advent depends on his escaping legal penalties for not coming here in 1876. As for novelties or revivals, not a single work of the five operas specified is yet announced. In the meanwhile, no extension of the *répertoire* of Madame Adelina Patti is promised, and she is going the round of her former parts, Dinorah, Caterina ('Étoile du Nord'), Zerlina, Leonora ('Trovatore'), &c. Mdlle. Albani, besides being retained in the chief characters formerly filled by Madame Patti, has resumed Elsa in the 'Lohengrin,' and Elizabeth in the 'Tannhäuser,' and is to have Senta in the 'Flying Dutchman.' The performances take place at least five, and often six times during the week; at no previous period were the *ensembles* more inefficient or the casts weaker.

At Her Majesty's Theatre, the newly promised singers, with the exception of Mdlle. Salla, have been decided failures, even the Spanish tenor Señor Carrion (the son of a once famous artist), whose weak organ and dwarfish stature and grotesque action were conspicuous in the part

of Gennaro, in 'Lucrezia Borgia.' He was announced to appear as Count Almaviva, in Rossini's 'Barbiere,' last Tuesday, with Madame Trebelli-Bettini as Rosina, and Signor Foli, his first appearance, as Basilio. It is not necessary to refer to this performance, with a weak cast, as it was a stop-gap, owing to the postponement of Meyerbeer's 'Roberto,' caused by indisposition of Mdlle. Salla, who is to be Alice, and Mdlle. Valeria, who is to be the Princess. It is announced for Thursday night, too late for notice in this week's *Athenæum*. Madame Nilsson, whose voice had been affected by the eastern winds, has resumed her parts in the 'Traviata' and in 'Lucia' (last Monday), and is in full possession of her vocal and dramatic powers. The French tenor, Signor Gillandi, returned as Edgardo, but was not in his best voice. A most enthusiastic reception attended M. Faure last Saturday night, for his fine acting and singing in 'Lucrezia Borgia,' as the Duke, a very slight part of itself, but there is one scene which Lablache, Tamburini, and Ronconi always contrived to depict with powerful effect. It is in the poisoning of Gennaro, in the presence of the Duchess, his mother, but who is suspected by the Duke to be the mistress. M. Faure, by his significant by-play and determined will, was quite equal to the dramatic situation, and was ably seconded by Mdlle. Tietjens, who never acted Lucrezia more energetically.

M. Gounod's 'Faust' will be revived this evening (Saturday), with Madame Nilsson, Margherita; Mdlle. Macvitz, Siebel; M. Gillandi, Faust; Signor Del Puente, Valentin; and M. Faure, Mephistopheles. Cherubini's 'Medea' is under way, according to the bills, for Mdlle. Tietjens.

HERR WAGNER.

THE announcement that in addition to the series of six concerts which was completed on the 19th inst., two extra concerts are to be given in the Royal Albert Hall, next Monday afternoon (May 28th), and on the following evening, at reduced prices, implies either that the high-priced tariff has proved a failure, or that the charge of one shilling, which will now secure admission to hear "the most popular parts of the 'Ring des Nibelungen,' and selections from all Herr Richard Wagner's works," as the circular has it, is intended to tempt those classes of the community which are the recognized patrons of promenade concerts. With, however, the commercial aspect of this "festival," the general body of amateurs and artists can have no concern or sympathy, but the broad question arises—*cui bono?* Has the concert *répertoire* been enriched by new orchestral or vocal pieces? Have converts been made to the Wagnerian system of the lyric drama as exemplified in the 'Nibelungen'? Has art been substantially advanced by the six programmes? Setting aside the cordial welcome rightly given to a musician of genius, for such Herr Wagner is admitted to be, whatever reservations may be made about his vocal writing, there can be no doubt that if the thousands of visitors to the hall during the fortnight were asked their opinions, a vast majority would express unqualified admiration for the instrumental pieces and unmitigated censure of the vocal settings. The "physiognomy" of a large audience can be promptly judged by opera-house and concert frequenters of long experience; they can distinguish the real from the unreal in manifestations of applause, and the significance of solemn silence is equally unmistakable. As regards the gleanings from the 'Flying Dutchman,' 'Lohengrin,' and 'Tannhäuser,' our opera-goers had already passed their judgment. At the concerts of the Wagner Society in 1873 and 1874, portions of 'Rienzi,' 'Die Meistersinger von Nürnberg,' of 'Tristan und Isolde,' the Kaiser's march, the Huldigungsmarsch, &c., had become familiar to the audiences, and even excerpts from 'Die Walküre' had been made known; but for the general public here the music to the fable of the 'Nibelungen' Trilogy was a novelty. The Centennial March, composed for the Philadelphia Centennial Festival, had been played at the Crystal Palace, and it might, therefore, have been

omitted from last Saturday's programme, being common-place, and wearisome from the tricky iteration of four notes, constituting a subject worked symphonically. If the adherents of Herr Wagner had hired a theatre, and within the fortnight had secured complete performances of the 'Nibelungen,' not consecutively, but on alternate nights, some conception of the composer's intentions might have been attained. There would have been no more difficulty in having the four performances than in organizing the six concerts. There are theatres here which, within a month, could have furnished a *mise en scène* far superior to that at Bayreuth, although it took years to prepare. Only a chorus of forty voices would be required for the 'Götterdämmerung' (Scene the third of the second act), and the principal singers could have been imported as for the concerts, and no difficulty has been found in engaging a band competent enough to satisfy the composer's exigencies. The experiment may, perhaps, be tried another year, but it will be under the disadvantage of the bad impression caused by the vocal selections in the concert programmes, for sopranos who had to scream, tenors who had to howl, and basses who had to growl, were not calculated to excite sympathy. The orchestral numbers could not but provoke admiration, which warmed at times into enthusiasm. Here the master-mind, having the command of all the resources of modern instruments, was really shown to be supreme; and it may naturally be asked, How is it that Herr Wagner, instead of wasting his energies on an impossible style of sour and ugly vocalization, has not followed in the wake of Beethoven, of Berlioz, of Spohr, of Mendelssohn, and of his son-in-law, Dr. Liszt, by writing programme music in the symphonic form? He could have illustrated the 'Nibelungen' in one single symphony, and have added to the concert *répertoire* a work which would have been honourably placed in the same category as the 'Eroica,' the 'Pastoral,' the 'Consecration of Sound,' the Italian and Scotch tone pictures of Mendelssohn, the Shakespearean illustrations of Berlioz, and the Lamartine and Victor Hugo realizations of Liszt. It cannot be too often repeated, that it is a most egregious error to assume that the already sufficiently absurd operatic world, with which every day life has so little to do, can be so transformed as to have an auditorium filled with philosophers and metaphysicians exclusively. The lyric drama is a relaxation; it is nonsense to call music "the innermost essence of all intuition," whatever that may mean, and what Herr Wagner designates as a "development of finished utterance," is that which is exhibited by the accomplished vocalist, who in singing an ear-catching melody, at the same time shows what executive skill can achieve in scales to rival instruments; tune from the lips will always excite more sympathy than tune from the orchestra. The mysterious influence and power of a melody cannot be analyzed; the charm thereof is indescribable, not only when a Zerlina sings "Batti, batti," but also when a libertine like Don Giovanni serenades his mistress. To dispense, therefore, with tune from the human voice, and to assign to it meaningless notation, without a theme for the ear to catch, would eventually destroy the prestige of opera; pure pedantry will not displace inspiration; science in combination is an absolute requirement, but with the voice the essential element must be a grateful subject, which by sensibility or by sentiment touches the heart. Nothing could illustrate more completely the utterly mistaken notions of vocal expression entertained by Herr Wagner than two specimens from his two operas, the 'Meistersinger' and 'Tristan und Isolde,' given on the 19th; both are assumed to be love declarations—the one of a young knight, Walther, who declares his passion for Eva, "earth's loveliest flower," as he sings; the other a duet between Tristan and Isolde, who are described as "sinking into deeper and deeper embraces upon a bank of flowers," who have "mouth to mouth and heart to heart." Now the language is more than rapturous and ecstatic; but how is

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this impassioned interchange noted? There was not a bar of melody, not the semblance of a subject to catch and dwell upon; and, whilst the artists were uttering the most fervent and ardent aspirations in the poetry, the musical strains were dry, dull, and monotonous, and the amatory conceptions of the composer had to be sought for in the accompaniments, which, certainly, were charming, a *diminuendo* and *pianissimo* at the close exacting an encore.

Musical Gossip.

THE forty-fifth season of the Sacred Harmonic Society was terminated last night (May 25th), in Exeter Hall, with a performance of Spohr's finest sacred work, the 'Last Judgment,' and Mendelssohn's incidental music to Racine's 'Athalie,' the illustrative verses being recited by Mr. A. Matthison. The solo singers announced were Madame Sinico, Madame Poole, Miss Larkcom, Messrs. H. Guy and Lewis Thomas; with Mr. Willing, organist, and Sir Michael Costa, conductor.

THE so-called oratorio, 'Hercules,' by Handel, which, however, should be designated a pagan cantata, was performed at the second concert of the Guild of Amateur Musicians in St. James's Hall on the 17th, the solos being sung by the Countess Cowper, Lady Agneta Montagu, Miss Wakefield, and Miss White; the Hon. Spencer Lyttelton, Mr. Lionel Benson, and the Rev. T. M. Everett; but as the conductor, Mr. Henry Leslie, announces that the work will be repeated by the Guild Amateur Choir, with professional soloists, on the 8th of June, our notice of this interesting resuscitation is postponed. 'Hercules,' although published as an oratorio, was announced as a musical drama, and was produced on the 3rd of January, 1745, and was repeated on the 12th, under the composer's direction, at the Haymarket Italian Theatre, which Handel hired. In 1749, 'Hercules' was given twice at Covent Garden Theatre. Since Handel's death, there has been no revival here; but Herr Joachim disinterred it at Berlin, and afterwards at the Düsseldorf Rhenish Festival, and has lent the band parts to Mr. H. Leslie. If only for the chorus, 'Crown with festal pomp' (No. 25), and the March (No. 20), this revival would be justified.

MIDDLE TIETJENS will sing at the Military Concert for the benefit of the Royal Cambridge Asylum in the Royal Albert Hall this day (Saturday).

ON Whit Monday there was a Military and Vocal Concert in the Crystal Palace; the solo singers engaged were Mesdames Lemmens and Patey, Messrs. Lloyd, Hollins, and Patey, with the Palace Choir, and Mr. Manns, conductor.

AT the Alexandra Palace, on Whit Monday, there was a concert of Patriotic Songs of all countries, not excepting Turkish and Russian national ditties; the solo singers were Miss Edith Wynne, Messrs. Vernon Rigby, and Thurley Beale, with Mr. Weist Hill, conductor, and Mr. F. Archer, organist. Military bands were also in requisition for Jullien's British Army Quadrilles.

AT the seventh and final monthly meeting of the third session of the Musical Association, on Monday afternoon, June 4th, a paper, 'On the English Language as a Language for Music,' will be read by Mr. Salaman, the Hon. Sec.

THE Caxton Celebration, next Saturday afternoon (June 2nd), will be "inaugurated" by a special service in Westminster Abbey, at which Mendelssohn's 'Lobgesang' will be performed with band, chorus, and principals, under the direction of Mr. J. F. Bridge, Mus. Doc., the organist.

SIR MICHAEL COSTA writes to us to contradict a circular ascribing to him the artistic arrangements of the Handel Festival. The *Athenæum* did not publish the circular in question, and it has been stated in these columns more than once that the engagements of artists and the musical arrangements were in the hands of the Committee of the Sacred Harmonic Society, as it has been always

the case since the Triennial Handelian celebration, at Sydenham was founded by the late Mr. Bowley.

AT the two hundred and twenty-third annual festival of the Sons of the Clergy, in St. Paul's Cathedral, under the direction of the organist, Dr. Stainer, Schubert's 'Song of Miriam,' and Mr. Sullivan's best overture, 'In Memoriam,' were performed. A full band and chorus were engaged. The Hundredth Psalm and the Hallelujah Chorus were sung. Mr. Martin presided at the organ, and played the Fifth Sonata of Mendelssohn.

AMONGST the miscellaneous concerts since our last week's list have been the *Matinée* of Madame Cecilia Summerhayes, the pianist, on the 18th, at Langton House (the mansion of Lady Anna Gore Langton), with the aid of MM. Sainton and Deichmann (violins), Herr Daubert (violinello), Mesdames Lemmens, Butterworth, and Layton, Mr. B. Lane, and Signor Federici, with Sir J. Benedict and Mr. Hamilton Clark, conductors; of Signor Federici, the baritone, at the mansion of the Earl of Abercorn, with the co-operation of Signor Erba (violin), M. Albert (violinello), Signor Tito Mattei (piano), Mesdames Roze-Perkins, Lemmens, Corani, Arnim, Butterworth, and Purdy, Messrs. Bentham, Shakespeare, B. Lane, B. McGuckin, Maybrick, Signori Bonetti, and Buti, with nine conductors, namely, Sir J. Benedict, Messrs. Parker, Branca, Marlois, F. Cowen, Signori Randegger, Campana, Bisaccia, and Visetti; of Mr. John Child, the tenor, at Exeter Hall, on the 23rd, assisted by Mesdames Suter, E. Mott, and Banks, Messrs. Caink and Lewis Thomas, Messrs. W. H. Thomas and F. Lewis (piano), and E. Howell (violinello).

THE setting of the 46th Psalm, by Mr. C. Villiers Stanford, for soli, chorus, and orchestra, was quite a success at the Choral and Orchestral Concert of the Cambridge University Musical Society, last Tuesday afternoon, in the Guildhall. The singers were Fräulein Friedländer and Fräulein Redeker, Mr. Barrisow (tenor), and Mr. Cox (bass). The Rev. W. Jekyll had a solo with the harp *obligato*. The other pieces in the programme were Herr Wagner's Prelude to 'Die Meistersinger von Nürnberg,' Herr Brahms's Rhapsodie for alto, solo, and chorus of male voices, Op. 53 (for the first time in this country), and Schumann's Symphony, No. 4, in D minor. There was a band of fifty London players, with Herr Ludwig Straus as *chef d'attaque*.

CONCERTS are announced by the London Glee and Madrigal Union, the first of which will be on the 2nd of June.

HERR RUBINSTEIN'S Chamber Music concert was given last night in St. James's Hall (May 25th), too late for notice in this week's issue. He will make his final appearance this season at a concert in the Crystal Palace on the 4th of June.

AT the fourth New Philharmonic concert this afternoon (May 26th), M. Duvernoy will be the pianist and M. Paul Viardot the violinist. Herr Straus will be the violinist at the seventh Philharmonic Society's concert next Monday.

A NEW oratorio, entitled 'Moses; or, Israel in the Wilderness,' has been essayed in Liverpool, the composition of Dr. Röhner, the author of some elementary works.

THE Welsh National Concert in aid of the Miners will take place on the 6th of June at the Crystal Palace, under the direction of Mr. Brinley Richards.

MR. W. DONE, the organist of Worcester Cathedral, in presenting Mr. A. J. Caldecott with a testimonial on behalf of the members of the Worcester Musical Society, of which the latter is the conductor, referred to the progress made in music in Worcester within the last quarter of a century. It would have been difficult at first to find twenty persons who could sing in the 'Messiah,' while at the present period at least two hundred amateurs could be found. This augurs well for the Triennial Choir Festival of 1878, when it will be the turn of Worcester to have the meeting, and it is expected that the ancient system of

giving oratorios with complete orchestral and choral forces, as well as the aid of leading solo singers, will be restored.

WHEN it was suggested in the *Athenæum* of the 12th inst. that Marschner's setting of Sir Walter Scott's 'Ivanhoe' was worthy of being produced here, either in English or Italian, we were not aware that Mr. Carl Rosa intends to bring out an English adaptation of the 'Templar and the Jewess,' which we are informed is the case. The work came out in Leipzig in 1832, and maintains its position in the *répertoire* of the leading opera-houses in Germany, as well as his 'Hans Heilung,' first represented in 1833. His 'Vampire' was heard at the old Lyceum when the late Mr. Arnold was upholding the theatre for national opera, and he tempted Marschner to compose in 1830 an opera expressly for London, and to conduct the first five representations, but the destruction of the Lyceum by fire put an end to the project. The inauguration of the statue to Marschner at Hanover has been postponed from the 30th inst. to the 11th of June.

DRAMA

THE WEEK.

GAIETY.—'L'Ami Fritz,' Comédie, en Trois Actes. Par MM. Erckmann-Chatrian.

LYCEUM.—'The Lyons Mail.' Re-arranged from 'Le Courier de Lyon,' by Charles Reade.

GLOBE.—'After Dark,' a Drama, in Five Acts. By Dion Boucault.

DUKE'S.—'The Stage,' a Serio-comic Drama, in One Act and Two Tableaux. 'Forbidden Love,' a Drama, in Three Acts. By West Digges. 'A China Wedding,' an Extravaganza. By West Digges.

AMONG the Whitsuntide entertainments there are few which can claim to be of home growth. At the Gaiety both piece and acting are French; at the Lyceum there is a revival of the well-known 'Courier de Lyon'; the Adelphi has given a version of 'Les Pauvres de Paris'; and the Globe a play founded partly upon 'Les Oiseaux de Proie,' and partly upon other pieces. 'Married for Money,' in which Mr. Charles Mathews appears for one week only, at the Opéra Comique, is French in origin; and there is nothing to represent English art except the revival of 'The Inconstant' at the Aquarium, which falls into the category of next week's entertainments, and a programme at the Duke's so amateurish and so weak as to possess no claim to critical consideration. Gloomy enough from a national standpoint must such a state of affairs be pronounced. The opportunity is, however, ill chosen for a jeremiad over the state of the stage, and we turn to consider the entertainments offered. 'L'Ami Fritz,' of MM. Erckmann-Chatrian, has been given at the Gaiety with M. Febvre in his original part of Fritz Kobus, and with a company selected from various Parisian theatres. A performance of this class may not, of course, rank beside the original interpretation, nor may it be classed with such representations as are promised when the company of the Vaudeville migrates to London. Fairly efficient representatives of the various characters have, however, been obtained; and as most of them have had an opportunity of seeing the "creators" of their respective parts, some features of the celebrated performance at the Comédie Française are preserved. Since the 'Gentle Shepherd' of Allan Ramsay, no piece of equal pretensions so purely pastoral in subject as 'L'Ami Fritz' has been produced upon the stage. A species of Alsatian Cymon is brought under the spell of a rustic maiden and subject to the Machiavellism of a match-making Rabbi until, forsaking the creed of selfish materialism in

which he has grown up, he marries the woman who has been a chief agent in effecting his conversion. Such is the entire story of the play. It is garnished with patriotic sentiment and moral reflection. Of incident there is, however, an absolute dearth; and the strongest situation is reached when the hero, finding his faith in the aims of his life shaken by his proximity to a maiden, takes to instant and ignominious flight. Deficient as it is in dramatic fibre, 'L'Ami Fritz' is not unworthy of the reputation it has achieved. It affords delightful pictures of life and character, and it possesses in the highest degree the charm of suggestion. To a certain portion of the public the latter is the highest of all recommendations. Attempts at realization are often incomplete and unsatisfactory, and sometimes abortive. Suggestion is always complete, since the imagination discharges readily and instantly the task it undertakes. Work the most indifferent in executive quality may yet be richly endowed with suggestion. Ordinarily, however, the most suggestive writings are also the most poetical. Suzel, standing in the cherry-tree, and throwing to her Celadon the ripe fruit, is as pleasant and suggestive a figure as Rebekah at the well, whose story she subsequently relates; as Ruth, when,

Sick for home,
She stood, in tears, amid the alien corn,

or Consuelo clinging to her lover in the warm Venetian twilight. Altogether different, but interesting in its way, is the picture of the Rabelaisian banquetings of the young farmers of Alsace. Fritz, the hero, is finely drawn, and the ravage effected by love in his huge frame is capitally exhibited. Thus, though the play has no claim whatever to be considered high dramatic work, it may still be seen with a certainty of delight and amusement. The interpretation is good throughout. M. Febvre realizes fully the Beotian farmer and land-owner, in whose mind love effects so strange a metamorphosis. The change from the prosperous, contented, and easy-going youth, to the ill-tempered, nervous, and crochety man, was admirably shown; and the fight between passionate longing on the one hand, and that fear of ridicule which is the strongest of influences with lower natures on the other, was excellent. M. Libert was good as *David Sichel*, the Rabbi, a part on which M. Got stamped a distinct individuality. Mlle. Alice Lody, as the heroine, showed herself a tender and sympathetic actress. Other rôles were fairly supported, and the whole performance was creditable.

Dual parts, such as those of Louis and Fabien Dei Franchi in the 'Corsican Brothers,' and Joseph Lesurques and Dubosc in the 'Courrier de Lyon,' have always been favourites with actors. The appearance of Mr. Irving in the characters last named is a matter on which the actor and the public may alike be congratulated. Whatever may be the opinion entertained of Mr. Irving in the imaginative and poetical drama, there is no doubt of his power to render valuable assistance in comedy and melo-drama. To present the differing features of Lesurques and Dubosc is an easy task to an actor of his experience and powers; and the contrast between the innocence and light-heartedness of the victim of judicial error, and the savageness and desperation of

the ruffian whose crime another has to expiate, is sure to be effective. In his latest performance Mr. Irving obtained accordingly a success which, if not more enthusiastic than any he has previously known, was at least more undisputed. Into the version now produced, Mr. Charles Reade has introduced from the original play a powerful scene, previously omitted in representation in England, in which the father of Lesurques, believing in his son's guilt, urges him to suicide, and, on his refusal, attempts with his own hands to slay him. The restitution is wise in all respects, and the passages restored offer Mr. Irving opportunity for the best acting he displays. 'Le Courrier de Lyon,' it is known, takes its place among plays with a political significance since the family of Lesurques, who consented to the use of their name, tried to turn to profitable use the effect produced by its representation, and renewed their application for a restoration of the property, now very valuable, which was forfeited to the Crown. A single estate of Lesurques, when sold in 1810, brought to the State 185,000 francs. The general supposition is that Lesurques was innocent, and that he paid the penalty of death incurred by his strange resemblance to the real criminal. A well-meant fraud on the part of one of his friends aided to bring his head to the block. There is, however, as has been shown by M. Le Président Zangiacomi, an enlightened magistrate of the Court of Cassation, another view of the question, which has been held by many of the most distinguished legislators of France. Of the nine witnesses against Lesurques, eight persisted in asserting that the man they saw was Lesurques, and not Dubosc. The intimacy of Lesurques with Couriol, one of the assassins, and with Richard, receiver of stolen goods, was also clearly established.

Points of this kind have now little interest, but the fact that Lesurques is believed by some to have been guilty of the crime for which he suffered is not generally known in England. The first drama on the subject of the death of Lesurques, which took place in 1797, bears date about 1810, and is by Caigniez, a well-known writer of melo-drama. It is entitled 'L'Ouvrier de Messine.' A version of this was produced in Dublin in 1827, with the title of the 'Courier de Naples.' In 1850, 'Le Courrier de Lyon' of MM. Moreau, Siraudin, and Delacour was produced at the Gaité, and, four years subsequently, Mr. Charles Reade's version was given by Charles Kean at the Princess's. This version is all but literal.

There is little in the performance that calls for notice except Mr. Irving's own impersonation. This was excellent. As *Lesurques* he exhibited in the early scenes a good-natured, easy-going disposition, not wholly devoid of dignity. When once enwrapt in the toils, he gave a good picture of bewilderment and consternation developing into despair. Not less remarkable was his *Dubosc*, the manifestation of drunken triumph and feverish excitement in the last scene being finely conceived, though chargeable with a little extravagance. Mr. Meade's *Jérôme* was effective, but over loud. Miss Virginia Francis was *Julie*, and Miss Isabel Bateman *Jeannette*. The minor characters were poorly sustained throughout;

the play was carefully and artistically mounted.

'After Dark,' revived by Mr. Righton at the Globe, of which theatre he is now lessee, is one of those melo-dramatic pieces which Mr. Boucicault poured forth in rapid succession after the success of the 'Colleen Bawn.' It was first played at the Princess's in August, 1868, and owed not a little of its success to its introduction of a scene in which one of the characters was all but run over by a railway train. This effect is still preserved. The dramatic and literary merits of the piece are insignificant. Mr. Righton plays admirably the part of *Dacey Morris*, a combination of music-hall proprietor and swindler. Other parts are more or less successfully presented by Miss Lydia Foote, Mr. Ryder, Mr. Billington, and Mr. Harcourt. It is to be hoped that Mr. Righton's term of management will be signalized by something more than the revival of a third-class melo-drama.

The performance with which the Duke's has reopened has, as we have remarked, nothing in it with which criticism needs to concern itself.

Dramatic Gossip.

As a matter of history the revival of the 'Streets of London,' at the Adelphi, with Mr. Emery in the part of Badger, first taken by Mr. Vining, and that of 'Married for Money,' at the Opéra Comique, with Mr. Mathews as Mopus, deserve to be chronicled. Neither performance calls for further comment. At the house last named Wm. Brough's burlesque of 'Turko' has also been given, with Miss West, Mr. Maclean, and Mr. Royce in the principal parts.

THE subscriptions for the erection of the Shakespeare Memorial Theatre, Library, and Picture Gallery, at Stratford-on-Avon, the foundation-stone of which has been recently laid, now amount to upwards of 5,700*l*. The site of the building has been given by Mr. C. E. Flower, of Stratford-on-Avon, who, besides this, contributes the handsome sum of 1,000*l*. The theatrical profession figures but to small extent amongst the donors, but Mr. Buckstone, Mr. B. Webster, Mr. Chatterton, and Mr. Sothorn, give 100*l*. each. Mr. Theodore Martin contributes 20 guineas. About 4,000*l*. more is required to carry out the entire scheme.

MR. BUCKSTONE'S farce, 'The Pet of the Petticoats,' has been revived at the Folly Theatre, with Miss Lydia Thompson as the heroine.

MR. CRESWICK'S farewell, previous to his departure for America, took place on Wednesday morning at the Gaiety, when he appeared in 'Macbeth.' Other parts were played by well-known actors, who lent their services to his benefit.

A SECOND series of plays, by Mr. Boucicault, will commence on Tuesday next, under Mr. Wynneham's direction, at the Crystal Palace. 'Arrah-na-Pogue,' the 'Shaughraun,' 'The Long Strike,' 'Flying Scud,' 'The Willow Copse,' 'The Octoroon,' and 'The Streets of London' will be performed.

MISS LITTON will join the Prince of Wales's company in September next.

A VERSION, by Mr. F. Marshall, of Farquhar's comedy of 'The Inconstant,' was produced on Thursday evening at the Aquarium Theatre. On Wednesday afternoon, a representation was given at the same house, by the members of the French company now in London.

COLSON, a well-known actor, who for many years belonged to the Vaudeville, and visited London with them, has died in Paris. Lagrange, who off the stage was known as Le Docteur Augustin Cardailhac, is also dead.

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